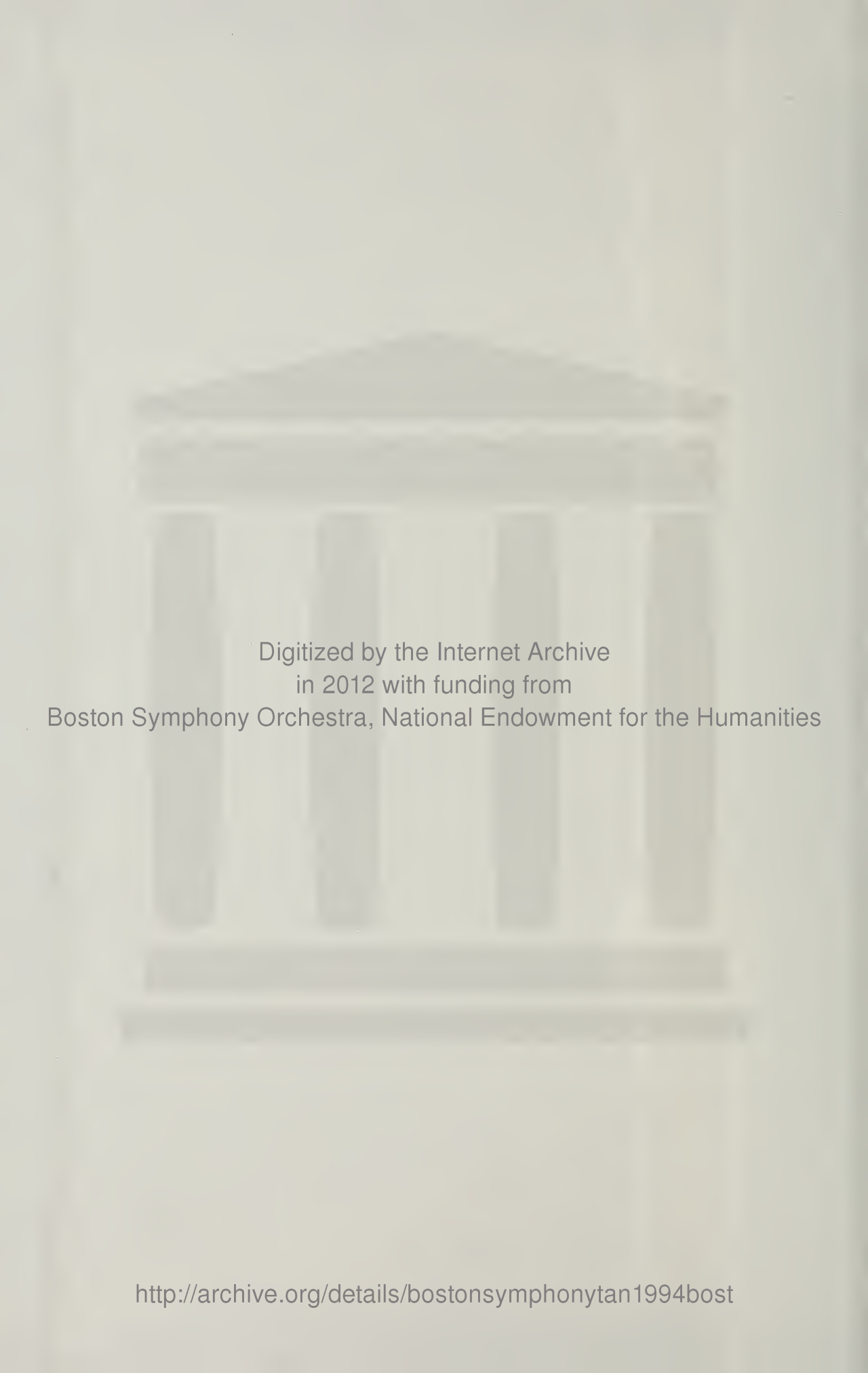

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SEIJI OZAWA HALL
Florence Gould Auditorium
Sunday, July 3, 1994, at 6 p.m.

TANGLEWOOD MUSIC CENTER ORCHESTRA
SEIJI OZAWA and LEON FLEISHER, conductors

OPENING REMARKS



AARON COPLAND
Orchestral Variations

Leon Fleisher conducting



JOHANNES BRAHMS
Symphony No. 4 in E minor, Opus 98

Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

Seiji Ozawa conducting

Tanglewood
1 9 9 4

A Concert for Children
Sunday, July 3, 1994

Noon	Gates Open Afternoon events on the lawn until concert time
2:30	RAFFI Koussevitzky Music Shed

Bowey the Clown; **Roger the Jester**; **Timothy Wenk**; and **David Brennan** will perform until concert time on the lawn.

Fantastic Face Painting by "Le Masque: Theatre-Arts Ensemble" will be available on the lawn until concert time.



Singer, songwriter, and musician **Raffi** has become the favorite performer of a huge audience of children and their families. Born in 1948 in Cairo of Armenian parents, Raffi Cavoukian emigratred to Canada with his family when he was ten. In the mid-seventies he was a regular on Toronto's coffeehouse circuit when he was asked to sing for a local nursery school class. The kids loved Raffi, Raffi loved the kids, and a career was born. In 1976 Raffi recorded *Singable Songs for the Very Young*; its appealing mix of traditional favorites and original compositions was an immediate success that transformed the children's music industry. That first album has sold more than a million copies and remains Raffi's best-selling recording. The recurrent themes of interconnectedness with the natural world and love within the global family are reflected in Raffi's music and even in the titles of his albums, such as *One Light, One Sun, Everything Grows*, and *Evergreen Everblue*. Across Canada and the United States, Raffi's music and books are endorsed as resource material by boards of education and leading educators. Over the years, Raffi has become an international spokesperson for children and the environment. He has received the United Nations Environmental Achievement Award for his work and was named Goodwill Ambassador for the United Nations Environment Program (UNEP), with special responsibility for youth. Raffi's 1993 Family Concert Tour played to sold-out houses across the United States and Canada, and resulted in the release of *Raffi on Broadway* as a Disney Channel special, home video, and concert album. This year Raffi will release *Bananaphone*, an album with all new music.

Bowey the Clown has presented his shows featuring magic, ventriloquism, balloon sculpture, and comedy throughout the region. He has entertained audiences at hundreds of birthday parties and at such corporations as Mass. Electric Company, Fairview Hospital, Shrewsbury Savings Bank, and Ben and Jerry's; he also participated in the parade celebrating the town of Tyringham's 250th anniversary.

For the last 21 years, **Roger the Jester** (Roger Reed) has left a trail of smiles and laughter that wanders through 20 countries, crossing all boundaries of age, race, and nationality. He started on the streets of Boston, where he often appeared on the Esplanade for Boston Pops concerts. Then it was on to Broadway, performing with Mummenschanz, and to the European circuses Roncalli and Knie. Having sated his wanderlust, he is now based in North Egremont, here in the Berkshires, whence he carries on the age-old tradition of making people laugh.

Born in Manhattan and now living in South Lee, Massachusetts, **Timothy Wenk** presents educational magic shows about recycling in schools across America. His "Metempirical Magic" mail order company offers new magical creations and techniques to other magicians around the world. In 1991 Mr. Wenk won the Inventor's Award at the worldwide "FISM" competition in Switzerland. His invention called "Misled" has been featured by David Copperfield in his live tour and international television special.

The traveling troupe **Les Masque: Theatre-Arts Ensemble** offers **Fantastic Face Painting** ("*maquillage*" in French) for its sixth year at Tanglewood this weekend. This facial artistry consists of color-coordinated folk-art ornamental Renaissance designs and masks. Based in Charlottesville, Virginia, Le Masque is widely known for its unique "danse-dramas" reminiscent of an earlier time, but contemporary in its innovative and evocative interdisciplinary weavings of masks, music, poetry, and allegorical "story-danse," emphasizing the creative process and transformations designed to uplift the spirit.

Tanglewood
1994

Fourth-of-July Celebration
Monday, July 4, 1994

2:00	Gates Open Afternoon events on the lawn until concert time
7:00	NANCI GRIFFITH with special guest LEO KOTTKE Koussevitzky Music Shed

Hurdy Gurdy, monkey & me; **Murph the Physical Comedian**; **Randy Judkins**; the **Sweet Tarts**; and the **Funny Stuff Circus** will perform throughout the afternoon on the lawn.

Fantastic Face Painting by "Le Masque: Theatre-Arts Ensemble" will be available on the lawn until dark.



In 1993 **Nanci Griffith** celebrated her fifteenth year as a recording artist with a tribute album to the folk singers and songwriters who have inspired her. With *Other Voices, Other Rooms*, Ms. Griffith has compiled a landmark album that documents the various folk music revivals through the '50s to the present. Born in Austin, Texas, Nanci Griffith first began performing folk songs in local clubs as a teenager, chaperoned by her parents. After graduating from the University of Texas, she taught kindergarten and first grade in Austin before turning to music full-time. She recorded her first album, *There's a Light Beyond These Woods* in 1978, following it four years later with *Poet in My Window*. She received critical acclaim for her next two albums, both recorded for Philo/Rounder: *Once in a Very Blue Moon* (1984) and *The Last of the True Believers* (1986), the latter earning Ms. Griffith her first Grammy nomination for Best Folk Album. In 1986 she signed with MCA Records/Nashville and released two albums, *Lone Star State of Mind* (1986) and *Love Affairs* (1988). *Lone Star State of Mind* catapulted Nanci Griffith to superstar status in Ireland and England, earning her a platinum record. The recipient of such prestigious European awards as the IRMA and the Edison Award, Ms. Griffith considers Ireland her second home, spending several months there each year. She participated in the Chieftains' 1993 Grammy-nominated *An Irish Evening with Roger Daltrey and Nanci Griffith*. Ms. Griffith's last album for MCA/Nashville, *One Fair Summer Evening* (1988) showcased her live performances. Moving to the pop side of MCA Records, she released *Storms* in 1990, and *Late Night Grande Hotel* in 1991. Her performances have grown from the smoky bars of her beginnings to headlining appearances at such prestigious venues as Carnegie Hall and the Palladium in London.

Guitarist, composer, and vocalist **Leo Kottke** recently released an album entitled *Peculiaroso* for Private Music. Produced by Rickie Lee Jones, the recording features Ms. Jones on backup vocals, John Leftwich on bass, Bill Berg on drums, and Mr. Kottke on both six- and twelve-string guitar. The album is his sixth for Private Music since he arrived at the label in 1988 after releasing sixteen albums in the previous twenty years. A native of Athens, Georgia, Leo Kottke grew up in Oklahoma and Wyoming before moving to his longtime home of Minnesota. He taught himself to play guitar, releasing his first album, *12 String Blues*, on a local Minneapolis label. In 1969 he released the landmark *6 and 12 String Guitar* on John Fahey's Takoma label, then went on to record a dozen albums and two "best-of" compilations for Capitol and Chrysalis. His previous Private Music releases include *A Shout Toward Noon*, *Regards from Chuck Pink*, *My Father's Face*, *That's What*, and *Great Big Boy*. Other recent achievements include "Ice Fields," a suite for guitar and orchestra written with noted American composer Stephen Paulus. The 1990 world premiere performance of the work with the Fort Wayne Philharmonic was broadcast nationally on NPR. Mr. Kottke also recently launched a twelve-string signature model guitar for Taylor Guitars.

With his authentic hurdy-gurdy organ and trained monkey, **Hurdy Gurdy, monkey & me**'s Tony Lupo evokes the days of yesteryear when children would gather at the mere sound of a hurdy-gurdy to hear the magical instrument and watch the animal's antics. Their appearances on national and local television programs, and at fairs, festivals, shopping malls, conventions, fundraisers, colleges, and businesses throughout New England, have created thousands of special memories for adults and children alike.

This is the seventh season at Tanglewood's Fourth-of-July celebration for physical comedian **Tom Murphy**, who recently made his film debut in *The Stolen White Elephant* starring Patrick Dempsey and Timothy Bottoms. While touring his solo show worldwide, Mr. Murphy was awarded "No. 1 Clown" at the Cirque De Demain, an international circus competition in Paris. He has taught in Denmark, France, and the United States, including three years at the Ringling Brothers Clown College. Mr. Murphy is currently touring two different solo shows: "Murph the Physical Comedian" (a bulletproof comedy to be seen today at Tanglewood) and "Metamurphosis" (very loosely semi-autobiographical).

Since 1975 visual comedian **Randy Judkins** has toured his one-man vaudeville variety show in twenty U.S. states, Canada, and Europe, giving more than 175 performances annually. He performs extensively in his home state of Maine as one of the most respected and versatile performing artists and Edutainers in the region. Recipient of numerous artist-in-residence grants in Maine schools, Mr. Judkins has been a Keynote Edutainment presenter at wellness conferences across the country.

The Sweet Tarts are a female trio featuring Pat Ciborski, Wanda Libardi, and Michele Tart on vocals, with Ray Tart on bass, Matt McKeever on guitar, Terry Hall on drums, and John Sauer on piano. The group has been together since September 1992, though they met previously and have worked together at the Berkshire Public Theatre. Offering something for everyone, their music ranges through several eras, from the Boswell Sister of the 1930s, the Andrews Sisters in the '40s, a bit of the McGuire Sisters, and The Chordettes, as well as some Motown, Patsy Cline, Bonnie Raitt, and even Madonna. Making a return appearance at Tanglewood, the Sweet Tarts perform throughout Berkshire County.

Starring renowned clown Dr. Fish and mime extraordinaire Trent Arterberry, the **Funny Stuff Circus** combines zany characters, outrageous stunts, and hilarious audience participation. A student of the renowned French master Marcel Marceau, **Trent Arterberry** has performed around the world, at schools, theaters, and festivals, on cruise ships and college campuses, at trade shows, sales meetings, and in corporate videos. **Dr. Fish**, born John Jacob Lepiarz, is a graduate of Oberlin College and the Jacques LeCoq School of Mime and Clown in Paris. He has been a featured clown with the Big Apple Circus in New York since 1987.

The traveling troupe **Les Masque: Theatre-Arts Ensemble** offers **Fantastic Face Painting** ("*maquillage*" in French) for its sixth year at Tanglewood this weekend. This facial artistry consists of color-coordinated folk-art ornamental Rennaissance designs and masks. Based in Charlottesville, Virginia, Le Masque is widely known for its unique "danse-dramas" reminiscent of an earlier time, but contemporary in its innovative and evocative interdisciplinary weavings of masks, music, poetry, and allegorical "story-danse," emphasizing the creative process and transformations designed to uplift the spirit.


Seiji Ozawa Hall
Gala Opening Concert, Thursday, July 7, 1994

Welcome

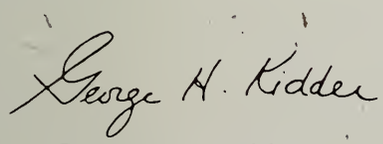
This evening the Boston Symphony Orchestra celebrates at one time both the realization of a dream and the well-deserved recognition of two musicians who discovered their professional lives at Tanglewood and became mentors and models for thousands of young artists who over the decades since have made the world of music their own. With the opening of Seiji Ozawa Hall and the new Leonard Bernstein Campus, headquarters of the Tanglewood Music Center, the decades before us hold promise of exciting possibilities.

The need for these new facilities became manifest more than ten years ago, as a consequence of the irreversible erosion in the condition of the old Theatre-Concert Hall. Their creation became possible on December 31, 1986, with the agreement of Mr. and Mrs. Mason Harding to sell to the Boston Symphony the Highwood estate. Leadership givers Norio Ohga, Jane and Jack Fitzpatrick, the Kresge Foundation, Sony Corporation of America, Liz and George Krupp, and the Florence Gould Foundation were joined by hundreds of other generous donors whose names are listed in the commemorative book we have published today, entitled "Seiji Ozawa Hall: A Room for Music." Mr. Ohga, a leading figure in the business world as CEO of Sony Corporation, is also a deeply committed musician. Given the privilege of naming the new hall, he chose to name it for his countryman Seiji Ozawa as the culmination of Mr. Ozawa's 20th Anniversary Year as Music Director of the BSO and in tribute to his important influence on music throughout the world in his thirty-four-year association with the Tanglewood Music Center.

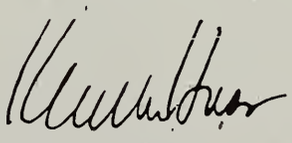
Architect William Rawn Associates, acoustician Lawrence Kirkegaard, and an outstanding team of consultants and artisans have given us a hall of great beauty, simplicity, and versatility. Seiji Ozawa Hall will be the site of orchestra and choral concerts, chamber music performances, solo recitals, and many other activities including recordings. With scheduling foresight, our design and building committees helped to make it possible for construction to be accomplished on time and within the approved budget. The new campus and ancillary structures follow a thoughtful master plan conceived by William Porter and Catherine Verhulst of the firm of Carr, Lynch, Hack and Sandell. Their goal, and ours, was to provide for the future of Tanglewood without losing the magical atmosphere that has meant so much to generations of musicians and music lovers. We hope you will agree that that goal has been achieved.

With deep gratitude we direct your attention to the listings in "A Room for Music" of donors, designers, and workers who have collaborated so successfully on the realization of Seiji Ozawa Hall. Tonight's concert is the culmination of a week of rehearsals and special events honoring all of these participants. NEC, the longtime and generous sponsor of the BSO's concert tours, has underwritten this special opening week for the 1994 Tanglewood season.

We offer thanks as well to all of the performing artists who are contributing their services for this concert, to John Williams—another star in the Tanglewood firmament—for creating his new cello concerto for this event, and to all those whose presence in the audience signifies their devotion to the continual renewal of the Tanglewood ideal.



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One Hundred and Thirteenth Season, 1993-94

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of the Boston Symphony Orchestra.

The Berkshire Arts Alliance and
the Berkshire Visitors Bureau
congratulate
the Boston Symphony Orchestra
on the opening of
Seiji Ozawa Hall at Tanglewood
and wish the BSO
continued success in providing
rewarding musical experiences
for visitors and Berkshire residents.



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Wood, Brick, Nature, and Music

by Richard Dyer

Idealists build concert halls for practical reasons.

The new Seiji Ozawa Hall at Tanglewood opens tonight. Tanglewood needed a new building because of the limitations of the old Theatre-Concert Hall, because the students of the Tanglewood Music Center deserved a showcase, because the Boston Symphony needed a recording venue in the Berkshires, and because the chamber music Prelude Concerts evaporate in the vast spaces of the Koussevitzky Music Shed.

In 1900 Symphony Hall was built because the Boston Symphony Orchestra, founded in 1881, was already a major cultural institution and needed a home worthy of the artistic standards it had reached. Throughout its history the orchestra had played in the Boston Music Hall, now the site of the Orpheum Theater, a decaying downtown rock-palace. The installation of the great organ—now in its own building in Metheuen—had altered the acoustics of the Music Hall, and many felt the arrival of the subway system would surely ruin the sound permanently. There were also concerns about public safety in the fifty-year-old building.

In 1938, the Berkshire Symphonic Festival built the Shed at Tanglewood for the summer use of the Boston Symphony Orchestra. The reason it was built was a famous storm on the night of August 12, 1937. Serge Koussevitzky was conducting an all-Wagner program. The thunder drowned out even the *Rienzi* Overture, and the tent the orchestra was playing under started leaking. Afterwards ladies carried their evening shoes in their hands, hiked up their gowns, and waded through the mud in the parking lots; bulldozers had to pull the cars out of the mire. Miss Gertrude Robinson Smith, founder of the Festival, took to the platform. "This storm has proved conclusively the need for a shed. We must raise the $100,000 to build it." $30,000 was reportedly pledged on the spot.

Just four summers later, in 1941, the Berkshire Music Center opened the last major structure built for the activities of the Boston Symphony Orchestra until now, the Theatre-Concert Hall. Designed by Eliel and Eero Saarinen and constructed for $40,000, it was intended as the home for the Berkshire Music Center Orchestra and for the BMC's opera department.

Symphony Hall had been built purely as a concert room over the strenuous objections of those who felt that what the city required was a multi-purpose building suitable both for orchestral programs and opera. Boston Symphony founder Henry Lee Higginson and his architectural and acoustical team felt that such structures were always compromised because the conditions required for a good opera house and for a good orchestral hall are incompatible.

Those who performed opera in the old Theatre-Concert Hall at Tanglewood remember it with great fondness. Certainly it became a cultural landmark because the American premieres of works as diverse as Mozart's *La clemenza di Tito* and Benjamin Britten's *Peter Grimes* took place there. After Boris Goldovsky left Tanglewood in 1961 and the great opera-training program he had created faded away, BSO Music Director Erich Leinsdorf filled in the pit and removed the stage rigging without creating a concert room that was acoustically flattering to the orchestra or physically comfortable for the audience; the potential audience was also limited by the seating capacity of the hall, because sightlines from the lawn

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Napa Valley Sparkling Wine

toasts

The Boston Symphony
on the opening of
Seiji Ozawa Hall

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May the Music and the Wine
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CHANDON

were poor. The need for a new concert hall has been evident for at least thirty years, but the history of the old Theatre-Concert Hall may not be over yet; Seiji Ozawa has expressed the strong hope that the building can be restored to its original operatic purpose.

Symphony Hall is now renowned throughout the world as the most beautiful concert hall in America and the one with the finest acoustics. Curiously enough press accounts of the opening night hardly refer to these characteristics at all; there is more about temperature and ventilation in the hall than about acoustics—the critics, as usual, were hedging their bets. The eminent composer John Knowles Paine, founder of the music department at Harvard University, complained of the draft, and another concertgoer remarked, "The ventilation of this hall cost $75,000 and $60,000 worth of it came down right on my head!" All the newspapers included lengthy lists of the names of prominent citizens who were in attendance, and a mathematician at one of the papers computed that Mrs. Jack Gardner who had bought her balcony pair of subscription tickets at auction was paying $47.66⅔ for each concert. On the other hand, a visitor from Baltimore favorably noted the institution of 25¢ rush seats. One journalist sounded a fatalistic note. "We Bostonians are wedded to [Symphony Hall], for better or for worse, till death do us part; it will surely outlast most of those who listened to music in it last evening."

Symphony Hall opened with a ceremonious program of music suitable for a solemn event—a Bach chorale, and Beethoven's *Missa Solemnis*, which was receiving its second Boston performance. The writer Owen Wister, author of the popular novel "The Virginian," read a commemorative ode he had composed for the occasion; one space stood silent in the circle of the arts, he wrote, "Until at length Cremona raised a magic wand."

Wister, perhaps, represented idealism. The orchestra's founder, Henry Lee Higginson, kept to the practicalities, thanking the architect, the acoustician, the contractor, and the donor-directors who had raised the "slender purse" for the building. "Our capital is $500,000, of which $410,700 has been subscribed, and, as this sum was far too small, the directors have borrowed the remaining cost, which is about $350,000, making the total cost rising $750,000. They mortgaged the hall with reluctance, but had no other course as the money was essential." Higginson promised for ten years to assume the costs of administering the orchestra and the building, but at the end of his remarks turned prophetically to the public which would sustain the orchestra into the future. "Whether this hall can ever give so much joy to our people as the old Music Hall, no one can tell. Much depends on the public, which has always been loyal and staunch to the orchestra . . ."

In his review of the opening night, the eminent critic Philip Hale saluted Higginson by mentioning that "In the 18th century princes of Europe maintained orchestras for their own pleasure . . . it was reserved for Mr. Henry L. Higginson, a citizen of Boston, to see to it that the people of his town might have an opportunity of hearing at a reasonable price the best music performed by the best orchestra that money and experience could bring together and establish."

In later years Serge Koussevitzky carried forward both Higginson's idealism and practicality. Higginson had foreseen a school; Koussevitzky was to create a great one. Higginson wanted an orchestra for the people; Koussevitzky's vision for Tanglewood made it the first populist summer music festival in America. The

Shed became its visual symbol, open on all sides both to nature and to the widest possible public.

Symphony Hall represented a scaled-back ideal, and so did the Tanglewood Shed. Eliel Saarinen's architectural plan for Tanglewood called for studios, lecture halls, a library, and a Greek amphitheater, and the cost would have come to $232,000. Miss Robinson Smith told him to cut his plan back to something that would cost $125,000, and the peeved architect wrote, "Of course, a solution could have been easily had by erecting just a shed without any consideration as to good proportions, good architectural qualities and a proper fitting into the landscape. And as any builder could accomplish this, why then, hire an architect?"

The Trustees bought the plans, and a builder from Stockbridge, Joseph Franz, simplified them into "just a shed" which carries its dismissive appellation with pride to this day: the Koussevitzky Music Shed. The opening again brought Bach and Beethoven, this time the opening chorus and chorale from Bach's cantata "*Ein' feste Burg ist unser Gott*" and Beethoven's Ninth Symphony with four American soloists.

Gertrude Robinson Smith commented on the need for money for immediate plans unrealized to this day—"covering steel pillars with fluted columns" and "installing iron roll curtains for the sides of the shed." The president of the Boston Symphony Orchestra's Board, Bentley W. Warren, spoke of Koussevitzky's determination to found a school "devoted to the cultivation of the highest standards in the work of orchestral conductors, choral leaders and separate instrumentalists." Koussevitzky himself unexpectedly spoke, holding forth the hope that Beethoven's Symphony and Schiller's "Ode to Joy" would "call all nations to brotherhood."

Two years later Koussevitzky's school was in place, and a young Leonard Bernstein was in the first class; the second summer of the school, 1941, brought the

A Musical Partnership

The Boston Symphony Orchestra salutes the Baldwin Piano Company, which has provided pianos for young musicians and professional artists at Tanglewood for more than a half-century.

Tanglewood
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opening of the Theatre-Concert Hall. The new building opened officially on July 13 with an all-Mozart program—Koussevitzky conducted the Berkshire Music Center Orchestra in Mozart's *Eine kleine Nachtmusik* and the G minor symphony, K.550, and student singers performed scenes from *The Magic Flute*, *Don Giovanni*, and *The Abduction from the Seraglio* staged by Herbert Graf and Boris Goldovsky, in settings devised by Richard Rychtarik.

A few days earlier, on July 6, the opening exercises of the second season of the Berkshire Music Center had taken place in the Theatre-Concert Hall. The first music heard in the building was Randall Thompson's choral "Alleluia"—the piece had been composed especially for the opening of the school the year before, and it has been sung to open its activities every summer since. The Tanglewood Festival Chorus, and the audience assembled in Ozawa Hall, will sing it tonight. Koussevitzky spoke from his non-elitist perspective, calling for "new methods of work" which would, he believed, "increase the participation of the masses which influences the course of culture and the very process of its development." And there was unspecified music performed by the violinist Ruth Posselt, the singer Mary Van Kirk, and the pianist Jesús María Sanromá.

Koussevitzky's speech at the official opening of the Theatre-Concert Hall reverberates today. "We are not adding just another playhouse to existing ones. But we are building a great LABORATORY where we will work out new problems connected with opera-dramatic art . . . The art of opera long waits to be renovated. But, courage, energy and creative power are needed to halt its decline and to restore it to new life. The resources of the country are great, and will give us new singers, new producers, and new creators. One needs only to clear the way for them."

Seiji Ozawa Hall shares characteristics with its predecessors, Symphony Hall, the Koussevitzky Music Shed, the Theatre-Concert Hall, because it was built in response to similar convictions—convictions about the importance of musical art, about how it ought to be accessible to the widest possible public, about how the future lies in the hands, energies, and imaginations of the young.

Today Koussevitzky's analogy between a concert hall and a laboratory seems startling. Many do not share Koussevitzky's faith in science, questioning it instead, and place their trust in the validity and power of artistic expression. We also know that in our age of technology, many people distrust the arts and deny their relevance; the arts are again imperiled. Seiji Ozawa Hall will outlast the audience that assembles to welcome its opening tonight, but it will not outlast this debate. What this place can do is make a permanent contribution to the debate and to the lives of generations of musicians and music-lovers, just as Symphony Hall and the Tanglewood Shed already have. To do so, it will indeed need to be a laboratory, a place where idealistic musicians can work, experiment, and learn in common cause with an adventurous public, not the isolation of an ivory tower, but in a music-room fashioned of practical wood and brick, opening onto nature, sky, trees, and a lawn crowded with humanity.

Richard Dyer is the music critic of *The Boston Globe*. Reprinted by permission of *The Boston Globe*; a somewhat different version of this article appeared in *The Boston Sunday Globe* of July 3, 1994.

Congratulations Maestro Ozawa

May you and the distinguished
musicians and artists
who perform here
bring joyous delight
to all who come to listen.

We are honored to sponsor this
Gala Inaugural Concert in
Seiji Ozawa Hall.



NEC



GALA OPENING CONCERT

SEIJI OZAWA HALL
FLORENCE GOULD AUDITORIUM

Thursday, July 7, 1994, at 6 p.m.
SPONSORED BY NEC

BOSTON SYMPHONY ORCHESTRA
TANGLEWOOD MUSIC CENTER ORCHESTRA

SEIJI OZAWA, LEON FLEISHER,
JOHN WILLIAMS, and NORIO OHGA,
conductors

YO-YO MA, cello
SHERRILL MILNES, baritone
PETER SERKIN, piano

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

PRE-CONCERT FANFARES

OLIVER KNUSSEN "Opening Signal"
(world premiere; commissioned by the Boston Symphony Orchestra)
JOHN WILLIAMS "Aloft . . . to the Royal Masthead!"
AARON COPLAND Fanfare for the Common Man
Members of the Tanglewood Music Center Fellowship Program
Roger Voisin conducting

J.S. BACH
"Vom Himmel hoch" and "Magnificat"
from Magnificat in D, BWV 243

Seiji Ozawa conducting
Boston Symphony Orchestra
Tanglewood Festival Chorus, John Oliver, conductor

AARON COPLAND
Orchestral Variations

Leon Fleisher conducting
Tanglewood Music Center Orchestra

JOHN WILLIAMS
Concerto for Cello and Orchestra
(world premiere; commissioned by the Boston Symphony Orchestra)

Theme and Cadenza
Blues
Scherzo
Romance
(played without pause)

Yo-Yo Ma, cello
John Williams conducting
Boston Symphony Orchestra

INTERMISSION

Audience members seated in Ozawa Hall are invited to enjoy sparkling wine courtesy of Chandon, Napa Valley and hors d'oeuvres during the intermission.

FRANZ VON SUPPÉ
Overture to the play
"Morning, Noon, and Night in Vienna"

JOSEF STRAUSS
"Music of the Spheres," Opus 235

Norio Ohga conducting
Boston Symphony Orchestra

LEONARD BERNSTEIN
Opening Prayer

Sherrill Milnes, baritone
Seiji Ozawa conducting
Boston Symphony Orchestra
Tanglewood Music Center Orchestra

LUDWIG VAN BEETHOVEN
Fantasia in C minor for piano, chorus,
and orchestra, Opus 80

Peter Serkin, piano

Members of the Tanglewood Music Center Vocal Program
Margery Hellmold, soprano
Helena Rasker, mezzo-soprano
Julia Oesch, mezzo-soprano
Robert Eich, tenor
David Ossenfort, tenor
David Dillard, bass

Seiji Ozawa conducting
Boston Symphony Orchestra
Tanglewood Music Center Orchestra
Tanglewood Festival Chorus, John Oliver, conductor



RANDALL THOMPSON
Alleluia

Seiji Ozawa conducting
Tanglewood Festival Chorus, John Oliver, conductor

Seiji Ozawa cordially invites the audience to join in the singing of Randall Thompson's "Alleluia," which has initiated the Tanglewood Music Center's summer activities since it was composed for that purpose in 1940.



Fireworks following the post-concert dinner
courtesy of Seiko Epson Corporation

Baldwin piano
Peter Serkin plays the Steinway piano.

"Opening Signal" by Oliver Knussen, who was Head of Contemporary Music Activities at the Tanglewood Music Center from 1987 to 1993, was commissioned through the Boston Symphony Orchestra's New Works Fund, made possible with support from the Massachusetts Cultural Council.

John Williams's Concerto for Cello and Orchestra was commissioned through the Boston Symphony Orchestra's New Works Fund, made possible with support from the Massachusetts Cultural Council, and by the Arthur P. Contas Commissioning Fund.

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THE OPENING OF

Seiji Ozawa Hall

At Tanglewood



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Notes

On two previous occasions in Tanglewood history, special concerts have been held to inaugurate a new concert facility—the opening of the Shed in 1938 (rededicated as the Koussevitzky Music Shed in 1988) and the opening of the Theatre-Concert Hall in 1941. Tonight, with the opening of Seiji Ozawa Hall, the first full-scale performance facility to be built at Tanglewood in more than a half-century, the program is filled with echoes of Tanglewood past—of works that have been featured in those earlier concerts, of composers and performers who have been connected with Tanglewood in important ways over the years—and anticipates the future with a world premiere.



A half-century ago, the music of J.S. Bach was second only to Beethoven's in its place in the general repertory. Serge Koussevitzky chose a work by Bach to highlight a special moment in the history of Tanglewood, beginning the very first Shed concert with the opening chorus and final chorale from the Cantata No. 80, "*Ein' feste Burg ist unser Gott.*"

Bach originally composed the MAGNIFICAT in 1723 for the Christmas season in Leipzig. The text (*Luke* 1:46-55, Mary's song of rejoicing) has been sung in Christian churches as part of the Vesper service for many centuries. In the first version of the work, Bach added four German chorales to the traditional Latin text to make the work specifically relevant to Christmas. The first of these is "Vom Himmel hoch," both text and tune of which are by Martin Luther himself; Bach returned to the tune time and again, both for festive expressions of Christmas joy and for demonstrations of contrapuntal ingenuity. The chorale setting treats the tune line by line in polyphonic paraphrase. The opening movement of the *Magnificat* proper captures with great energy the overwhelming joy of Mary's song.

Vom Himmel hoch da komm' ich her, Ich bring' euch gute neue Mär. Der guten Mär bring' ich so viel, davon ich singen und sagen will.	From heaven on high I come here, I bring you good new tidings. Good tidings I bring in such abundance, Of which I want to sing and speak.
Magnificat anima mea Dominum.	My soul doth magnify the Lord.



Aaron Copland was the first American composer that Serge Koussevitzky came to know and admire. The conductor was principally responsible for the establishment of Copland's career in the years after his return from studies in Paris with Nadia Boulanger (who had introduced them). Copland generously brought to Koussevitzky's attention works of young American composers that he felt deserved performance. Koussevitzky appreciated this selfless attitude on Copland's

part and came to trust him implicitly. When Koussevitzky fulfilled at Tanglewood his long-held dream of establishing a school for advanced musical training, he discussed all of his plans with Copland from the beginning and named the composer head of the faculty, a position he held for nearly a quarter-century.

JOHN WILLIAMS
Concerto for Cello and Orchestra

In performance, the effusion of Yo-Yo Ma's warm and vibrant personality is so conjoined with his musicianship that a uniquely powerful communication is created for the listener. From the moment I first heard him play I aspired to write something that might express the exuberance, virtuosity, and especially the lyrical expression that are the essence of this remarkable man. The impetus, or if you like, inspiration, for this concerto has clearly been Yo-Yo Ma himself.

The piece is in four movements played without a pause, and I suppose that since it is about "feelings," or the attempt to be in touch with these elusive things, that it must be described as romantic in nature if not always in style.

The first movement I've simply called "Theme and Cadenza." Here I've tried to write music that might develop the ebullience that the cello can express so well. The principal theme constantly reaches upward as it climbs, jumps, and leaps from its opening low E set against a modal E minor (Elgar's key). It then provides the framework for passage-work and forms the basis for an extended cadenza. The orchestra provides a warm "humming" accompaniment and has a moment or two of its own in which to exult.

A kind of blues monologue follows wherein the cello is set more alone and apart from the orchestra by a percussion group which sends harmonies reminiscent of the jazz era wafting across our memory. The cello then takes us spinning into a scherzo . . . all speed, virtuosity, and daredevil play. The fun is punctuated by "*fermati*" where the orchestra calls periodic halts to the proceedings, only to have the cello repeatedly burst free to continue the chase.

The finale (Romance) closes the concerto. It seemed appropriate to me that the most lyrical movement should come last because it could present the cello in its most natural and wondrous role . . . that of singer of song. Throughout its enormous range this miracle of imagination and the carpenter's art has the capacity to perform expressively in the vocal style like no other instrument we've been blessed with.

I only hope that my efforts are worthy of this great soloist and our magnificent Boston Symphony Orchestra. I feel privileged to be able to present this piece on the momentous occasion of the opening and dedication of Ozawa Hall.

—John Williams

The ORCHESTRAL VARIATIONS came about as the result of a commission from the Louisville Orchestra, which had repeatedly tried to get a new work from Copland after starting its imaginative series of orchestral commissions in 1948. In 1957 Copland responded to the orchestra's latest expression of interest with a suggestion that he fulfill a project he had long had in mind: "I have for a long time wanted to make an orchestral version of my Piano Variations. This is an eleven-minute work that dates from 1930, and is generally considered to be among my most serious compositional efforts." The Piano Variations is, in fact, one of the seminal contributions to the literature of the piano. It is a spacious, craggy work, generally treating the piano percussively and emphasizing dry sonorities rather than sensuous effects. Copland made very few changes in the actual substance of the music, but his orchestral version ends up sounding like quite a different work, and introduces the symphony-goer to one of the most significant American compositions of our century.



John Williams led the Boston Pops Orchestra for the first time as a guest conductor best-known for the thrilling score to *Star Wars*. A few years later he was the surprise candidate named to succeed Arthur Fiedler, one of the grand institutions of American music, as Conductor of the Pops. During the thirteen years of his formal leadership of the orchestra—plus this, his first year as Laureate Conductor—John Williams has gone from strength to strength in the world of film music, with numerous Academy Award nominations and several prizes. He has led the Boston Pops in a wide-ranging series of tours, including the orchestra's first to Japan, with great success. And he has continued to compose for the concert hall. Indeed, one of the reasons he retired as conductor of the Pops following the 1993 season was to allow himself more time for composition of music other than film scores. The new CONCERTO FOR CELLO AND ORCHESTRA, which has its premiere tonight, is one of the first fruits of that decision. It is fitting for this premiere to take place at Tanglewood under these festive circumstances because both the composer and Yo-Yo Ma, for whom the piece was written, have played increasingly important roles here in the last decade and will continue to be an important part of the Tanglewood family for years to come. (John Williams's own comments on his new concerto are printed on the opposite page.)



Franz von Suppé composed music that we all know, even if we can't put a name to it. Many of his overtures were rifled for use by arrangers of music for the silent films, and they showed up long after in the soundtracks of animated cartoons. Suppé was active all his life in the light musical theater. By the age of twenty-one, he had already found his métier. For the next fifty-five years he turned out an astonishing stream of works, nearly 250 scores for plays, farces, and operettas. MORNING, NOON, AND NIGHT IN VIENNA is one of eight short-lived plays for which Suppé wrote music in 1844; the play is long gone, but the overture remains popular. It shows early on the composer's love of the solo cello; for the most part it is built of vigorous march and *galop* themes.

Josef Strauss, two years younger than his more famous brother Johann, shared with him the leadership of the Strauss orchestra. Johann was cheerful and extroverted; Josef was the very opposite, seen by the Viennese as highly "romantic." His early death, at the age of forty-three, deprived the world of a musician who might well have outranked his brother had he lived longer. Josef's music is often tinged with the influence of Schubert, Chopin, and even the "moderns" Berlioz, Liszt, and Wagner, yet it remains thoroughly dancelike. MUSIC OF THE SPHERES (its German title is "*Sphärenklänge*"), from 1868, two years before his death, is one of his finest creations.

These works will be conducted tonight by Norio Ohga, President and Chief Executive Officer of Sony Corporation, who has made a lasting contribution to Tanglewood by donating the naming gift for Seiji Ozawa Hall as a personal con-

CHORAL FANTASY, OPUS 80

Schmeichelnd hold und lieblich klingen
unsers Lebens Harmonien.
Und dem Schönheitssinn entschwingen
Blumen sich, die ewig blühn.

Fried' und Freude gleiten freundlich
wie der Wellen Wechselspiel;
Was sich drängte rauh und feindlich,
ordnet sich zu Hochgefühl.

Wenn der Töne Zauber walten
und des Wortes Weihe spricht,
Muss sich Herrliches gestalten,
Nacht und Stürme werden Licht.

Äuss're Ruhe, inn're Wonne
herrschen für den Glücklichen.
Doch der Künste Frühlingssonne
lässt aus beiden Licht entstehn.

Grosses, das in's Herz gedrungen
blüht dann neu und schön empor.
Hat ein Geist sich aufgeschwungen,
hall't ihm stets ein Geisterchor.

Nehmt denn hin, ihr schönen Seelen,
froh die Gaben schöner Kunst.
Wenn sich Lieb und Kraft vermählen,
lohnt dem Menschen Götter-Gunst.

—Christian Kuffner

Radiant chords of music's splendor,
echoing life's most joyous tune,
Like the growth of springtime flowers,
lifts our hearts' eternal bloom.

Peace and joy in soothing union,
like the ocean's billowing spray—
What had earlier seemed unfriendly,
now unites in peaceful play.

When the strength of music's magic
joins the word's consuming might,
What springs forth is all-embracing,
turning dark and storm to light.

Outer stillness, inner rapture,
for the fortunate prevail.
Yet the arts, like springtime sunshine,
bring forth light throughout the world.

When the heart's enraptured goodness
blooms forth new and fair again,
Then this spirit reaches skyward,
with a heavenly "Amen."

Take these gifts of art, kind spirits:
there's no greater gift you'll find;
For when love and strength are wedded,
Heaven praises Humankind.

—English version
by Marc Mandel
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tribution. Mr. Ohga not only trained originally as a musician, but interrupted a flourishing singing career to pursue his activities with Sony Corporation.



No former Tanglewood student has had so signal an influence on the place as Leonard Bernstein, who arrived here in 1940 as a member of the very first class of what was then called the Berkshire Music Center and who returned—as student, assistant to Serge Koussevitzky, conductor, composer, and teacher—virtually every summer for the remainder of his life. As America's musical icon, Bernstein regularly focussed the attention of the artistic world on this place, not least when he decided that he wished to celebrate his seventieth birthday here; the result was four days of astonishing events, some of which were carried by live television to Europe. And it was at two Tanglewood concerts in August 1990—with the Tanglewood Music Center Orchestra and the Boston Symphony Orchestra—that Bernstein conducted for the last time, appropriately ending his career at the place where, for all practical purposes, it had begun.

Bernstein's OPENING PRAYER for baritone and orchestra was originally composed for the re-opening of Carnegie Hall in December 1986. The text is a familiar benediction from the Bible (*Numbers* 6:24-26) sung in Hebrew. Following the premiere in Carnegie Hall, Bernstein decided to add the piece as a middle movement to his *Jubilee Games*, written for the fiftieth anniversary of the Israel Philharmonic, which had given the premiere of the original version, in two movements, in September 1986. In that context, *Opening Prayer* is called *Benediction*, but it retains its independence as a separate piece under the original title.

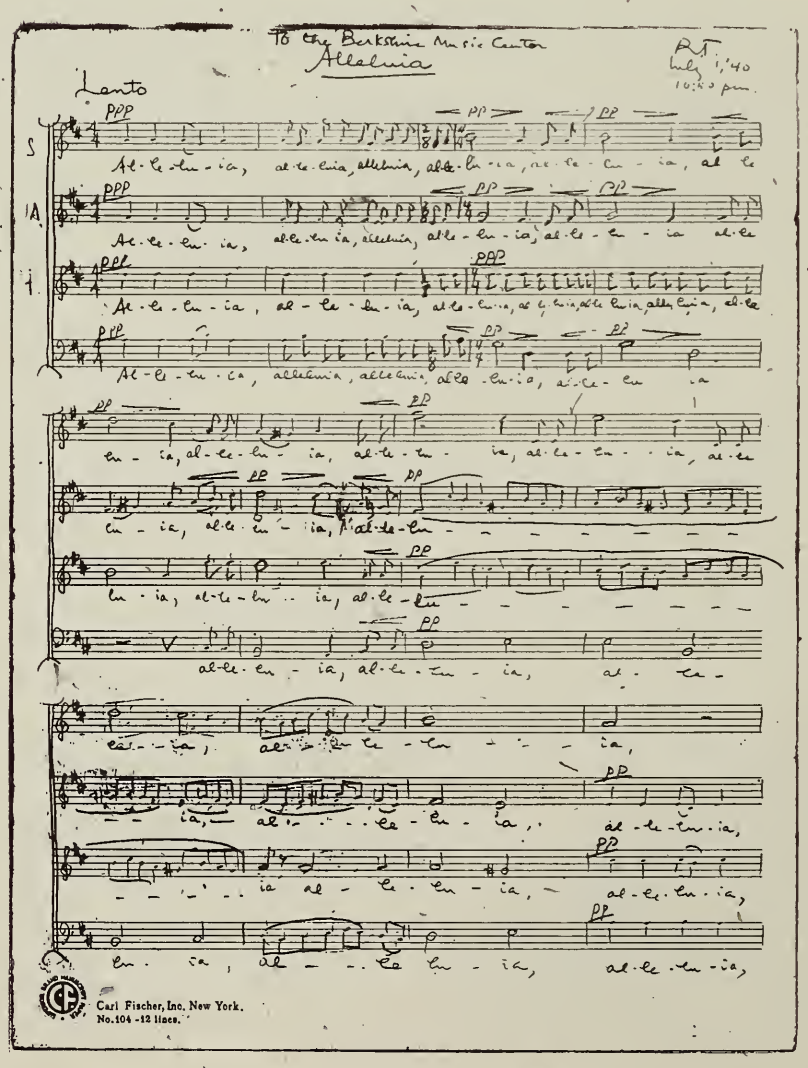
The Lord bless thee, and keep thee:
The Lord make his face shine upon thee, and be gracious unto thee:
The Lord lift up his countenance upon thee, and give thee peace.



Beethoven composed his FANTASIA IN C MINOR FOR PIANO, CHORUS, AND ORCHESTRA (more familiarly known as the "Choral Fantasy") in December 1808 to serve as the festive finale to a long and varied concert of his music that included an orchestra, a piano soloist (Beethoven himself), vocal soloists, and a chorus. He found a bold and original shape for this work, beginning with a lengthy, improvisatory introduction for solo piano, then gradually introducing the orchestra (with whom the pianist shares a set of variations), the vocal soloists (who put celebratory words to the tune), and chorus (who build the energy level to the highest pitch of celebration). Though often described as a dry run for the finale of the Ninth Symphony, the Choral Fantasy is lively and colorful in its own right, not just naively cheerful, but celebrating the power of art in human life. As such it was a favorite work of Rudolf Serkin, who performed it numerous times with the Boston Symphony Orchestra between 1959 and 1984 (he also recorded it with the BSO, in 1982). His son Peter Serkin, a frequent soloist with the BSO since 1970 and a TMC faculty member since 1985, has also been drawn to the piece, having performed it with the BSO at Tanglewood as early as 1972, and in Boston and New York in 1990.

When the first class of students gathered for the opening session of the Berkshire Music Center in 1940, Serge Koussevitzy inspired them with high-minded words on the importance of the arts to humanity, particularly in times of danger and difficulty (no one present could forget that war had been raging in Europe for nearly a year). Koussevitzky wanted to have an object lesson in the form of a new composition in which everyone present could take part. To that end, he commissioned Randall Thompson to compose a choral work that would serve as the finale to the opening exercises the first summer. Through some hitch at the printers, the music almost failed to arrive; when it showed up in Lenox, less than an hour before the ceremony was to begin, there was barely time for a sight-reading. But Thompson's ALLELUIA made such a powerful effect that it went on to become the most-often-sung work of American choral music. It has become traditionally the first music performed by the Fellows of the Music Center—whether singers, instrumentalists, conductors, or composers—at Tanglewood every year.

—Steven Ledbetter



Boston Symphony Orchestra Archives

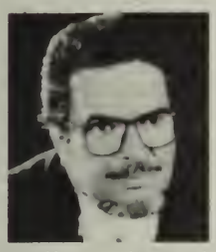
The first page of Randall Thompson's "Alleluia," as reproduced from the original manuscript. When he presented the manuscript to the TMC Library in 1941 the composer wrote: "For the Berkshire Music Center Library, and all the angels that hover there, from their friend Randall Thompson. 21.VII.'41."

Artists



Seiji Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; he celebrates his twentieth anniversary as the BSO's music director this season. Born in 1935 in Shenyang, China, Mr. Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors in Besançon, France, after which Charles Munch, then music director of the Boston Symphony, invited him to attend the Tanglewood Music Center. There he won the Koussevitzky Prize for outstanding student conductor in 1960. Mr. Ozawa conducted his first Boston Symphony concert in 1964 at Tanglewood, of which he became artistic director in 1970. He recently became the first recipient of Japan's Inouye Sho (the "Inouye Award," named after this century's preeminent Japanese novelist, Yasushi Inouye) recognizing lifetime achievement in the arts.

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Equally renowned as pianist, conductor, and teacher, **Leon Fleisher** was named artistic director of the Tanglewood Music Center in 1985. Mr. Fleisher made his debut with the New York Philharmonic in 1944 when he was sixteen, as soloist in the Brahms D minor piano concerto under Pierre Monteux's direction, and went on to gain recognition as one of America's most important pianists. In the mid-1960s an ailment later diagnosed as "carpal tunnel syndrome" crippled his right hand; he eventually readjusted to a new career, mastering the keyboard literature for left hand and forging a reputation as a conductor. He made his New York conducting debut at the Mostly Mozart Festival in 1970, became associate conductor of the Baltimore Symphony in 1973, and has since appeared as a guest conductor with orchestras throughout the world. Mr. Fleisher has given master classes at the Salzburg Mozarteum, the Paris Conservatory, the Ravinia Festival, and New York's Metropolitan Museum of Art. In May 1990 his thirty years of teaching at the Peabody Conservatory were celebrated with a gala concert in his honor.

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John Williams became Laureate Conductor of the Boston Pops in January 1994, having stepped down the previous month from the position he had held as Conductor of the Boston Pops since January 1980. Mr. Williams has composed the music and served as music director for more than seventy-five films. He has received thirty Academy Award nominations and has been awarded five Oscars and fifteen Grammy awards, as well as several gold and platinum records. This year he won the Oscar for his score to Steven Spielberg's film *Schindler's List*. In addition to his film music, Mr. Williams has written numerous concert pieces, including two symphonies, a flute concerto, and a violin concerto. His recent works include music for the 1992 Summer Olympics, a bassoon concerto commissioned for New York Philharmonic principal bassoonist Judith LeClair, and the new Concerto for Cello and Orchestra, composed for Yo-Yo Ma, commissioned by the Boston Symphony Orchestra, and receiving its world premiere this evening.

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Norio Ohga, President and Chief Executive Officer of Sony Corporation, began his career as a professional musician in 1951, making his singing debut as baritone soloist in Brahms's *German Requiem*. He graduated in 1953 with top honors from the Tokyo National University of Fine Arts and Music. It was also during this time that his relationship with Sony began: as a student, he advised Sony's engineers for many years and produced one of Sony's first tape recordings. After earning his master's degree, Mr. Ohga continued his musical studies in Munich under Gerhard Hüsch. He won the Mozart Bicentennial Anniversary Competition in Salzburg in 1956 and graduated from Berlin's Kunst Universität in 1957. In 1959, in the midst of a flourishing singing career, he was persuaded to join Sony by its present chairman, Akio Morita; at Sony he has been influential in, among other things, the establishment of the compact disc. In recent years he has brought his musical training to the fore by conducting a number of special benefit performances, including concerts with the Tokyo Philharmonic Orchestra, members of the Metropolitan Opera Orchestra, the ORF Symphony Orchestra, and the Pittsburgh Symphony.

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Cellist **Yo-Yo Ma** has earned an international reputation as an ambassador for classical music and its vital role in society. In addition to his appearances with orchestra, he is deeply committed to performing the vast chamber music literature. Contemporary music, particularly by American composers, is an important part of his repertoire. This past April at Symphony Hall he gave the world premiere with Seiji Ozawa and the Boston Symphony of John Harbison's Cello Concerto, which was jointly commissioned by the BSO and the Chicago Symphony Orchestra. Future commissions will include works by Richard Danielpour and Ivan Tcherepnin. Mr. Ma devotes a considerable portion of his time to teaching, spending part of each summer at Tanglewood, where, besides performing with the BSO and in chamber ensembles, he works closely with students at the Tanglewood Music Center. Born in Paris in 1955 to Chinese parents, Mr. Ma gave his first public recital at five. In 1991 he received an honorary doctorate in music from his *alma mater*, Harvard University.

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American baritone **Sherrill Milnes** was launched to stardom in 1968 with his Metropolitan Opera performance in Verdi's *Luisa Miller*; his international career began in 1970 with *Macbeth* at the Vienna Staatsoper. The recipient of numerous honors, Mr. Milnes was named a Commendatore of the Italian Republic in 1982 for his continuing commitment to Italian opera and received New York City's Seal of Recognition onstage at the Met in 1987. He holds the distinction of being the most-recorded American opera singer, with a discography of more than sixty recordings on all the major labels, including operatic roles, Lieder, oratorio, symphonic works, and folk song. He has worked extensively with young singers throughout his career, including master classes and more extensive teaching during his concert and opera tours, and became Professor of Music at the Yale University School of Music in the fall of 1990. An alumnus of the Tanglewood Music Center, Mr. Milnes made his Boston Symphony debut at Tanglewood in 1968 and appeared with the BSO most recently in the gala Tanglewood concert marking the Music Center's fiftieth anniversity in July 1990.



The American pianist **Peter Serkin** has performed frequently with the Boston Symphony Orchestra since his first Tanglewood appearance in 1970 and has been a faculty member at the Tanglewood Music Center since 1985. Acclaimed for his performances with orchestra, as recitalist, as chamber music collaborator, and as recording artist, he maintains an absorbing interest in contemporary music, and is esteemed as much for his work in that area as for his performances of music by Bach, Mozart, and Beethoven. He has given the world premieres of numerous works, including Peter Lieberson's Piano Concerto written for the Boston Symphony Orchestra's centennial. His 1989-90 season was notable for his unprecedented eighteen-city recital tour featuring eleven new works commissioned by him from ten composers. Also on the faculties of the Juilliard School, Mannes College of Music, and the Curtis Institute of Music, Mr. Serkin was the first pianist to receive the Premio Internazionale Musicale Chigiana in recognition of his outstanding artistic achievement.

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The **Tanglewood Festival Chorus** was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings (including Beethoven's Choral Fantasy, with pianist Rudolf Serkin) and may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra.

In addition to his work with the Tanglewood Festival Chorus, **John Oliver** is conductor of the MIT Chamber Chorus and MIT Concert Choir, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, which he founded in 1977. His recent appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic and Mendelssohn's *Elijah* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony conducting debut at Tanglewood in 1985.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos • Annette Anfinrud • Gina Beck • Michele M. Bergonzi • Jennifer E. Brown • Susan Cavalieri • Sara Dorfman • Ann M. Dwelley • Cheri E. Hancock • Katherine Hatfield • Holly MacEwen Krafka • Charlotte C. Russell • Melanie W. Salisbury • Joan Pernice Sherman • Mary Beth Stevens • Sarah J. Telford • **Mezzo-sopranos** • Maisy Bennett • Sharon Brown • Constance T. Cahill • Sharon Carter • Diane Droste • Barbara Naidich Ehrmann • Paula Folkman • Irene Gilbride • Alida Griffith • April Merriam • Susan Quinn Pierce • Linda Kay Smith • Julie Steinhilber • Dianne M. Terp • Cynthia Rodgers Zimmerman • **Tenors** • Paul Allen • James Barnswell • Richard A. Bissell • Kenneth I. Blum • Wayne N. Curtis • Kent Montgomery French • David Mack Henderson • James R. Kauffman • Ronald Lloyd • Henry Lussier • John Vincent MacInnis • David Hale Mooney • John R. Papirio • Don P. Sturdy • Benjamin Antes Youngman • **Basses** • Mel Conway • Tim Dreyer • Steven Ledbetter • David K. Lones • Greg Mancusi-Ungaro • René A. Miville • Clark Nelson • Stephen H. Owades • Carl R. Petersheim • Michael J. Prichard • Peter Rothstein • Karl Schoellkopf • Frank R. Sherman • Rubens P. Silva • Brad Turner

Virginia S. Hecker, Manager • Shiela Kibbe, Rehearsal Pianist



Music Directorship endowed by John Moors Cabot

BOSTON SYMPHONY ORCHESTRA
1993-94

First Violins
Malcolm Lowe
Concertmaster
Charles Munch chair
Tamara Smirnova-Sajfar
Associate Concertmaster
Helen Horner McIntyre chair
Victor Romanul
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair
Laura Park
Assistant Concertmaster
Edward and Bertha C. Rose chair
Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity
Lucia Lin
Forrest Foster Collier chair
Leo Panasevich
Carolyn and George Rowland chair
Gottfried Wilfinger
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity
Alfred Schneider
Muriel C. Kasdon and Marjorie C. Paley chair
Raymond Sird
Ruth and Carl Shapiro chair
Ikuko Mizuno
Amnon Levy
Theodore W. and Evelyn Berenson Family chair
*Jerome Rosen
*Sheila Fiekowsky
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang

Second Violins
Marylou Speaker Churchill
Principal
Fahnestock chair
Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Edgar and Shirley Grossman chair
Joseph McGauley
Leonard Moss
*Harvey Seigel
*Nancy Bracken
*Aza Raykhtsaum
Ronan Lefkowitz
*Bonnie Bewick
*James Cooke
§Joseph Conte
§Lisa Crockett
§Daniel Banner

Violas
Rebecca Young
Principal
Charles S. Dana chair

Assistant Principal
Anne Stoneman chair, fully funded in perpetuity
Ronald Wilkison
Lois and Harlan Anderson chair
Robert Barnes
Burton Fine
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka
§Emily Bruell

Cellos
Jules Eskin
Principal
Philip R. Allen chair
Martha Babcock
Assistant Principal
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
*Robert Ripley
Richard C. and Ellen E. Paine chair, fully funded in perpetuity
Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
*Ronald Feldman
Charles and JoAnne Dickinson chair
*Jerome Patterson
*Jonathan Miller
*Owen Young
John F. Cogan, Jr., and Mary Cornille chair

Basses
Edwin Barker
Principal
Harold D. Hodgkinson chair
Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Leith Family chair, fully funded in perpetuity
John Salkowski
Joseph and Jan Brett Hearne chair
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy

Flutes

Principal
Walter Piston chair

Acting Principal
Marian Gray Lewis chair, fully funded in perpetuity
Fenwick Smith
Acting Assistant Principal
Myra and Robert Kraft chair
§Catherine Payne

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Principal
Mildred B. Remis chair
Wayne Rapier
Keisuke Wakao
Assistant Principal

English Horn

Beranek chair, fully funded in perpetuity

Clarinets

Principal
Ann S.M. Banks chair
Thomas Martin
Acting Principal
William R. Hudgins
Acting Assistant Principal
§Julie Vaverka

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair
Roland Small
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
Charles Kavalovski
Principal
Helen Sagoff Slosberg chair
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Associate Principal
Thomas Rolfs

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
‡Everett Firth
Sylvia Shippen Wells chair

Percussion
Thomas Gauger
Peter and Anne Brooke chair
Frank Epstein
Peter Andrew Lurie chair
J. William Hudgins
Timothy Genis
Assistant Timpanist

Harps
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

Librarians
Marshall Burlingame
Principal
William Shisler
James Harper

Assistant Conductors
Thomas Dausgaard
Elizabeth and Allen Z. Kluchman chair
David Wroe
Anna E. Finnerty chair

Personnel Managers
Lynn Larsen
Bruce M. Creditor

Stage Manager
Position endowed by Angelica L. Russell
Peter Riley Pfitzinger

**Participating in a system of rotated seating*
‡*On sabbatical leave*
§*Substituting, Tanglewood 1994*

Tanglewood Music Center 1994 Fellowship Program

Violin

Jorge Avila, San Pedro Sula, Honduras
Omar Del Carlo Tanglewood Fellowship

Nurit Bar-Josef, Needham, MA
Hannah and Raymond Schneider Fellowship

Ilana Blumberg, El Cerrito, CA
Karl Burack Memorial Fellowship

Glen Cherry, Vermillion, SD
Carolyn and George Rowland Fellowship in Honor of Eleanor Panasevich

Guillaume Combet, Chatellerault, France
Florence Gould Foundation Fellowship

Amy Cutler, San Ramon, CA
Anonymous Fellowship

Sara DeCorso, Fairbanks, AK
Mr. and Mrs. Robert E. Remis Fellowship

Joseph Evans, Salt Lake City, UT
Patricia Plum Wylde Fellowship

Gregory Ewer, Houston, TX
Jane W. Bancroft Fellowship

Jason Horowitz, Amherst, MA
Eunice Cohen Fellowship

Helen Kim, Timonium, MO
Mr. and Mrs. David B. Arnold, Jr. Fellowship

Beth Kipper, New York, NY
Bristol-Meyers Squibb Foundation Fellowship

Joan Kwuon, Los Angeles, CA
Mr. and Mrs. Frank M. Moody Fellowship

Maria Lin, Tappan, NY
Edward S. Brackett, Jr. Fellowship

Noriko Matsuda, Tokyo, Japan
William Kroll Memorial Fellowship

Ioana Missits, Cluz, Romania
Ruth and Alan Sagner Fellowship

Yoe Miyazaki, Tokyo, Japan
Leo L. Beranek Fellowship

Lyrico Nakajima, Tokyo, Japan
Aso Tavitian Fellowship

Atsuko Neriishi, Yokohama, Japan
Morris A. Schapiro Fellowship

Evangeline Peters, New Albany, IN
Max Winder Violin Fellowship

Anna Presler, Berkeley, CA
Albert L. and Elizabeth P. Nickerson Fellowship

Kathryn Robertson, Fort Wayne, IN
Clowes Fund Fellowship

Leslie Ryang, East Amherst, NY
Edward G. Shufro Fellowship

Anait Seiranian, Pittsburgh, PA
Philip and Bernice Krupp Fellowship

Ashley Stevens, Cheltenham, England
Rapaporte Foundation Fellowship

Vita Wallace, Philadelphia, PA
Presser Foundation Fellowship

Katherine Wolfe, Minnetonka, MN
Gerald Gelbloom Memorial Fellowship

Bing Jing Yu, Levittown, PA
Starr Foundation Fellowship

Viola

Karin Addis, Iowa City, IA
Dr. Marshall N. Fulton Memorial Fellowship

Andrew Cahoon, Vienna, VA
Frederic and Juliette Brandi Fellowship

Peter Chun, Seoul, Korea
Daphne Brooks Prout Fellowship

Matthew Dane, Veazie, ME
Marion Callanan Memorial Fellowship

Marka Gustavsson, Greencastle, IN
Red Lion Inn Fellowship

Jessica Nance, Ann Arbor, MI
Helena Segy Foundation Fellowship

Irina Naryshkova, Novosibirsk, Russia
Miriam and Sidney Stoneman Fellowship

Charles Noble, Puyallup, WA
Anonymous Fellowship

Mari Sawada, Tokyo, Japan
Boston Symphony Orchestra Fellowship

Naoko Shimizu, Tsukuba, Japan
Boston Symphony Orchestra Fellowship

Jessica Troy, Setauket, NY
James A. Macdonald Foundation Fellowship

Joli Wu, Santa Monica, CA
Gilbert Cohen Memorial Fellowship

Cello

Hilary Brown, Nova Scotia, Canada
Klaus and Bobbie Hallig Fellowship

Katherine Cherbas, Bloomington, IN
Mr. and Mrs. William C. Rousseau Fellowship

Kari Docter, Bloomington, MN
Harry and Mildred Remis Fellowship

Julian Hersh, Mill Valley, CA
Naomi and Philip Kruvant Fellowship

Ludmila Konstantinova, Sofia, Bulgaria
Dr. John H. Knowles Memorial Fellowship

Jason McComb, Vancouver, WA
Mr. and Mrs. Richard M. Fraser Fellowship

Jennifer Morsches, New York, NY
Mr. and Mrs. Belvin Friedson Fellowship

Katie Schlaikjer, Concord, MA
Susan Kaplan/Ami Trauber Fellowship

Rebecca Thornblade, Syracuse, NY
Priscilla H. Garlock Fellowship

Julia Tom, Berkeley, CA
Luke B. Hancock Foundation Fellowship
Benjamin Wolff, New York, NY
Charles E. Culpeper Foundation Fellowship
Amos Yang, San Francisco, CA
Northern California Fund Fellowship

Double Bass
Scott Best, Newton, MA
Lucy Lowell Fellowship
John Grillo, Oceanside, MA
Surdna Foundation Fellowship
Donald Howey, Sudbury, MA
BayBanks Fellowship
Jeremy Hulick, Vergennes, NY
Stanley Chapple Fellowship
Michael Kazepides, British Columbia
Anonymous Fellowship
David Moore, Los Angeles, CA
Koussevitzky Music Foundation Fellowship in Memory of Margaret Grant
Burke Shaw, Poughkeepsie, NY
Caroline Grosvenor Congdon Memorial Fellowship

Flute
Jennifer Dame, Phoenix, MD
James and Athena Garivaltis Fellowship
Shannon Finney, Chicago, IL
Susan Morse Hilles Fellowship
Christina Jennings, Ann Arbor, MI
Tappan Dixey Brooks Fellowship
Zara Lawler, New York, NY
Anonymous Fellowship
Demarre McGill, Chicago, IL
Nathan Cummings Foundation Fellowship

Oboe
Erin Gustafson, Puyallup, WA
Augustus Thorndike Fellowship
Eugene Izotov, Highland Park, NJ
Geraldine R. Dodge Foundation Fellowship
Alexandra Knoll, Philadelphia, PA
Mr. and Mrs. Hugh Downs Fellowship
Kathy Lord, Springfield, PA
Stephen and Persis Morris Fellowship
Marilyn Schram, Anaheim, CA
Fernand Gillet Memorial Fellowship

Clarinet
Scott Andrews, Virginia Beach, VA
Barbara Lee/Raymond E. Lee Foundation Fellowship
Igor Begelman, Brooklyn, NY
Kandell Family Fellowship
Eric Bradbury, Boston, MA
Housatonic Curtain Company Fellowship
Hana Kim, Seoul, Korea
Boston Symphony Orchestra Fellowship
Jocelyn Langworthy, Woodbury, MN
Helene R. and Norman Cahners Fellowship

Bass Clarinet
David Chalick, Santa Barbara, CA
Leonard Bernstein Fellowship

Saxophone
John Miller, Glasgow, Scotland
English-Speaking Union Fellowship

Bassoon/Contrabassoon
Lynne Feller, Rochester, NY
Boston Symphony Orchestra Fellowship
Hiromi Imura, Osaka, Japan
Sherman Walt Fellowship
J. Christopher Marshall, Hurst, TX
Robert G. McClellan, Jr. and IBM Matching Grant Fellowship
Valentin Martchev, St. Zagora, Bulgaria
Mr. and Mrs. John C. Haas Fellowship
Ryan Simmons, Huntington Beach, CA
Mrs. Harris Fahnestock Fellowship

Horn
Christopher Caudill, The Woodlands, TX
Boston Symphony Orchestra Fellowship
Christopher Cooper, Millbrae, CA
Rosamond Sturgis Brooks Fellowship
Christopher Gongos, Ontario, Canada
Lia and William Poorvu Fellowship
Stephen Kostyniak, Burnt Hills, NY
Frelinghuysen Foundation Fellowship
Elizabeth Rhodes, Whitewater, WI
Boston Symphony Orchestra Fellowship
George Warnock, Boulder, CO
Arthur Fiedler/Leo Wasserman Fellowship

Trumpet
Daniel Duncan, Waltham, MA
André Côme Memorial Fellowship
Mark Inouye, New York, NY
Country Curtains Fellowship
Gary Peterson, Brookline, MA
Armando A. Ghitalla Fellowship
Richard Watson, Danvers, MA
Boston Company Fellowship
Jeffrey Work, Ann Arbor, MI
Wynton Marsalis Fellowship

Tenor Trombone
Mark Horner, Bar Harbor, ME
Judy Gardiner Fellowship
Eran Levy, Naharia, Israel
Lola and Edwin Jaffe Fellowship
Scott Pemrick, Brookline, MA
J.P. and Mary Barger Fellowship

Bass Trombone
Jeremy Van Hoy, Detroit, MI
Robert and Sally King Fellowship

Tuba
Steve Campbell, Brenham, TX
David R. and Muriel K. Pokross Fellowship

Timpani/Percussion
Barry Dove, Baltimore, MD
Frederick W. Richmond Foundation Fellowship
Jonathan Fox, Norwood, MA
Edward G. Shufro Fellowship
Jerome LaCorte, Mentor, OH
Juliet Esselborn Geier Memorial Fellowship
Charles Lawyer, Bloomington, IN
Boston Symphony Orchestra Fellowship
Alex Orfaly, Belmont, MA
Rita Meyer Fellowship
John Tanzer, Bedford, MA
Berkshire Life Insurance Company Fellowship

Harp
June Han, Seoul, Korea
John and Susanne Grandin Fellowship
Elisabeth Remy, Brewster, MA
Harry and Marion Dubbs Fellowship/ Brookline Youth Concerts Awards Committee Fellowship and Kathleen Hall Banks Fellowship

Piano/Keyboard
Melvin Chen, Nashville, TN
William R. Housholder Fellowship
Yuliya Gorenman, Walnut Creek, CA
Billy Joel Keyboard Fellowship
Paige Hoffman, New York, NY
Baldwin Piano and Organ Company Fellowship
Hsing-Chwen Hsin, Taipei, Taiwan
William J. Rubush Memorial Fellowship
Pei-Yee Lee, Taipei, Taiwan
Peggy Rockfeller Fellowship
Hiroko Sasaki, Tsu-City, Japan
Marie Gillet Fellowship
Michael Torre, San Bruno, CA
Paul Jacobs Memorial Fellowship
Orit Wolf, Mevaseret, Israel
Marilyn Brachman Hoffman Fellowship

Composition
Anthony Brandt, Cambridge, MA
Aaron Copland Fund for Music Fellowship
Gregory D'Alessio, New York, NY
Otto Eckstein Family Fellowship
Ronald Ford, Amsterdam, The Netherlands
Ann and Gordon Getty Foundation Fellowship
Micha Hamel, Amsterdam, The Netherlands
Benjamin Britten Memorial Fellowship
Chris Theofanidis, Stamford, CT
Bessie Pappas Fellowship
Alessandro Timossi, Genoa, Italy
Olivetti Foundation Fellowship
Jason Uechi, Kealakekua, HI
DeWitt Wallace-Reader's Digest Fund Fellowship

Conducting Class
Pei-Yu Chang, Taipei, Taiwan
Mr. and Mrs. Allen Z. Kluchman Fellowship
Stephen D'Agostino, Lindenhurst, NY
Leonard Bernstein Fellowship
Achim Fiedler, Aichtal, Germany
Willy Schaller Fellowship
Jurjen Hempel, Almere, The Netherlands
Seiji Ozawa Fellowship
Eric Lindholm, Stamford, CT
William and Mary Greve Foundation Fellowship
Kevin Noe, Houston, TX
Maurice Abravanel Scholarship
Jonathan Shames, Ithaca, NY
Koussevitzky Music Foundation Fellowship
Keri-Lynn Wilson, New York, NY
Edward and Joyce Linde Scholarship

Chamber Ensemble Residency
Rackham String Quartet
Lenora-Marya Anop, Rochester, NY
William Randolph Hearst Foundation Fellowship
Laurel Butler, Rochester, NY
Haskell Gordon Memorial Fellowship
Kenneth Martinson, Rochester, NY
Merrill Lynch Fellowship
Andrew Ruben, Rochester, NY
William F. and Juliana W. Thompson Fellowship

Amernet String Quartet
Javier Arias-Flores, Mexico City, Mexico
Omar Del Carlo Tanglewood Fellowship
Malcolm Johnston, Glasgow, Scotland
Ruth S. Morse Fellowship
Kyoko Kashiwagi, Cincinnati, OH
Darling Family Fellowship
Marcia Littley de Arias, Cincinnati, OH
Boston Symphony Orchestra Fellowship

Voice

Laura Bewig, Andover, MA
Theodore Edson Parker Foundation Fellowship

Stephanie Blythe, Potsdam, NY
Bernice and Lizbeth Krupp Fellowship

SeongSook Choi, New York, NY
Leonard Bernstein Fellowship

Robert Eich, Sound Beach, NY
Francis and Caryn Powers Fellowship

Margery Hellmold, New York, NY
Nancy Lurie Marks Fellowship

Randall Jakobsh, Toronto, Ontario, Canada
Donald Bellamy Sinclair Fellowship

Yoon-Sook Lee, Seoul, Korea
Mr. and Mrs. Victor P. Levy Fellowship

Thomas Lehmkuhl, Lafayette, CA
Mildred A. Leinbach Fellowship

Deanne Meek, New York, NY
Ann and Gordon Getty Foundation Fellowship

Thomas Meglioranza, Wayne, NJ
Geraldine R. Dodge Foundation Fellowship

Kelley Nassief, Beaverton, OR
Abby and Joe Nathan Fellowship

Helena Rasker, Amsterdam, The Netherlands
Charles L. Read Foundation Fellowship

Vocal Accompaniment

Chien Chou, Toronto, Ontario, Canada
Boston Symphony Orchestra Fellowship

John Churchwell, Minneapolis, MN
Harry Stedman Fellowship

Jonathan Faiman, New York, NY
Wilhelmina Sandwen Fellowship

Joseph Lawson, Los Angeles, CA
Ruth and Jerome Sherman Fellowship

Caren Levine, Valley Stream, NY
R. Amory Thorndike Fellowship

Anna Marchwinska, Warsaw, Poland
Felicia Montealegre Bernstein Fellowship

Kyle Nobles, Stamford, CT
Mr. and Mrs. Vincent J. Lesunaitis Fellowship

Cristina Stanescu, Craiova, Romania
Stokes Fellowship

Valerie Trujillo, Tallahassee, FL
Mrs. Peter I.B. Lavan Fellowship

Phyllis Curtin Seminar for Singers

Michelle Abadia, Caguas, Puerto Rico
Boston Symphony Orchestra Scholarship

Heidi Anderson, Sharon, MA
Berkshire County Savings Bank Scholarship

Anne Berg, Brookline, MA
Boston Symphony Orchestra Scholarship

Anna-Maria Bogner, Dachau, Germany

Aaron Borst, Bay Village, OH
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Florence Gould Auditorium
Friday, July 8, 1994, at 5:45 p.m.

First Chamber Music Concert in Seiji Ozawa Hall

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Marylou Speaker Churchill, violin
Rebecca Young, viola
Jules Eskin, cello

with Gilbert Kalish, piano

JOHANNES BRAHMS
Quintet in F minor for piano and strings, Opus 34

Allegro non troppo
Andante, un poco adagio
Scherzo: Allegro; Trio
Finale: Rondo sostenuto–Allegro non troppo–Presto, non troppo

Baldwin piano

Notes

Brahms's piano quintet in F minor went through a tortuous pre-history before ending up as a cornerstone of the chamber music repertory. In 1862 Brahms composed the work as a string quintet (with two cellos, like the great C major quintet of Schubert). Upon seeing the complete work (in manuscript), Clara Schumann was full of enthusiasm: "The work is a masterpiece." The views of violinist Joseph Joachim were slightly tempered. He admitted that the piece was "certainly of the greatest importance and . . . strong in character," but it was also very difficult, and "I am afraid that without vigorous playing it will not sound clear." By April 1863 Joachim had rehearsed it several times, and he felt more strongly that Brahms would wish to make changes before allowing publication. Ultimately, after hearing a private performance in Vienna and another, with Joachim himself, in Hanover, the composer was convinced that he had demanded too much of the strings and still knew too little of their capabilities.

Brahms withdrew the string quintet entirely and turned it into a sonata for two pianos, which he completed by February 1864 and performed with Karl Tausig in April. The work was still not a success. Clara Schumann insisted that it called for the resources of an orchestra and begged Brahms to rework the material yet again. This time he took the advice of Hermann Levi and turned it into a quintet for piano and strings, thus combining elements of both earlier versions. He sent the final score to Levi in November 1865 and received a rapturous response from the enthusiastic musician. But Brahms continued polishing his quintet further before sending it off to his publisher in July 1865. He chose to publish the intermediate two-piano version of the score as well, but he utterly destroyed the original version for strings alone. He was not to return to the string quintet for nearly twenty years—and when he did, it was to a different ensemble, with two violas instead of two cellos.

The first movement grows from three tiny musical ideas presented right at the outset and varied with wonderful imagination into a tightly cohesive structure that constantly harps at the minor mode, only briefly relenting at the end of the exposition and in a parallel passage of the recapitulation. An extended passage for the four strings alone seems to foretell a brighter and gentler conclusion, but is rudely cut off by a violent reversion to the minor-key storms of the opening idea. The slow movement is lushly harmonized and sweet, the strongest possible contrast to the first movement. It is direct and singing throughout, with the opening section of its ABA form rescored at its return.

The scherzo starts out with a tense pizzicato pulse in the cello, suggesting a mysterious and ghostly time. The syncopated 6/8 figure soon turns into a 2/4 march (still hushed) and suddenly bursts into a broader 6/8 version of the march. At the end of the scherzo proper, a reiterated falling semitone—on D-flat sinking to C—is likely an intentional reference to the conclusion of Schubert's great C major quintet. The Trio is in marked contrast to the tension of the scherzo, a grand, noble tune stated twice (with different scoring) before beginning to work its way back for the repeat of the scherzo.

The finale opens with a dark, chromatic introduction yearning upwards and threatening some massive explosion. When the Allegro finally arrives, it turns out to be a quirky cello tune, followed by a syncopated second subject. The elements draw together in an extended coda in a faster tempo. Misleading final-sounding chords bring on the second subject, now in much more dramatic guise and extended at some length, before the vigorous syncopation of the scherzo returns to bring the quintet to a passionate close.

—Steven Ledbetter

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TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed," which "any builder could accomplish without the

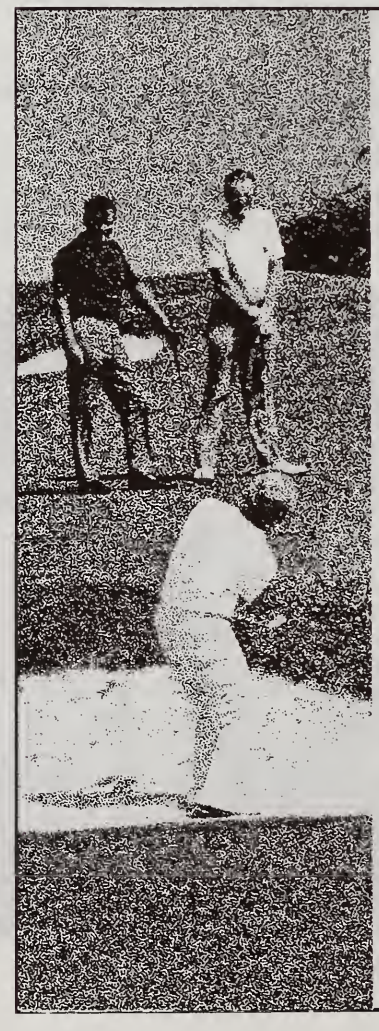


After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concert-goers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941), and for improved Tanglewood Music Center facilities. As of 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associ-



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ates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—provides a new venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the TMC's new Leonard Bernstein Campus, as described below.

Today Tanglewood annually draws more than 300,000 visitors. In addition to the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Prelude concerts and Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and in recent years a weekend of jazz has been added to close the summer. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Tanglewood provides much more than a setting for the concerts offered by the Boston Symphony Orchestra. It is also the site of the Tanglewood Music Center, one of the world's most influential centers for advanced musical study, and which has been maintained by the Boston Symphony Orchestra since its establishment in 1940 under the leadership of Serge Koussevitzky. With Leon Fleisher now in his tenth year as its Artistic Director, the Tanglewood Music Center continues to provide a wide range of specialized training and experience for young musicians from all over the world.

With the 1994 session this summer, the Tanglewood Music Center enters a new era. The newly constructed Seiji Ozawa Hall—along with its backstage facilities, Green Room, TMC orchestra library, and instrument storage space all located in the Leonard Bernstein Performers Pavilion—serves as the focal point of the new Leonard Bernstein Campus, which also encompasses the Leon Fleisher Carriage House with chamber music coaching studios and offices; the Aaron Copland Library, in a cottage adjacent to the refurbished carriage house; a new Rehearsal Hall; and additional coaching studios throughout the campus. With the inauguration of Seiji Ozawa Hall on July 7, 1994, and the opening of the Leonard Bernstein Campus this summer, all involved with the Tanglewood Music Center look toward the twenty-first century newly inspired, with a renewed sense of purpose.

The school opened formally on July 8, 1940, with speeches—Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World"—and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which was written for the ceremony and arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

The emphasis at the Tanglewood Music Center has always been not on sheer *technique,* which students learn with their regular private teachers, but on *making music.* Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music, vocal music, and the orchestral literature with talented fellow musicians under the coaching of a master-musician-teacher. Many of the pieces learned this way are performed in TMC recitals; each summer brings exciting performances by talented young professionals beginning a love affair with a great piece of music.

The Tanglewood Music Center Orchestra performs weekly in concerts covering the entire repertory under the direction of student conductors as well as members of the



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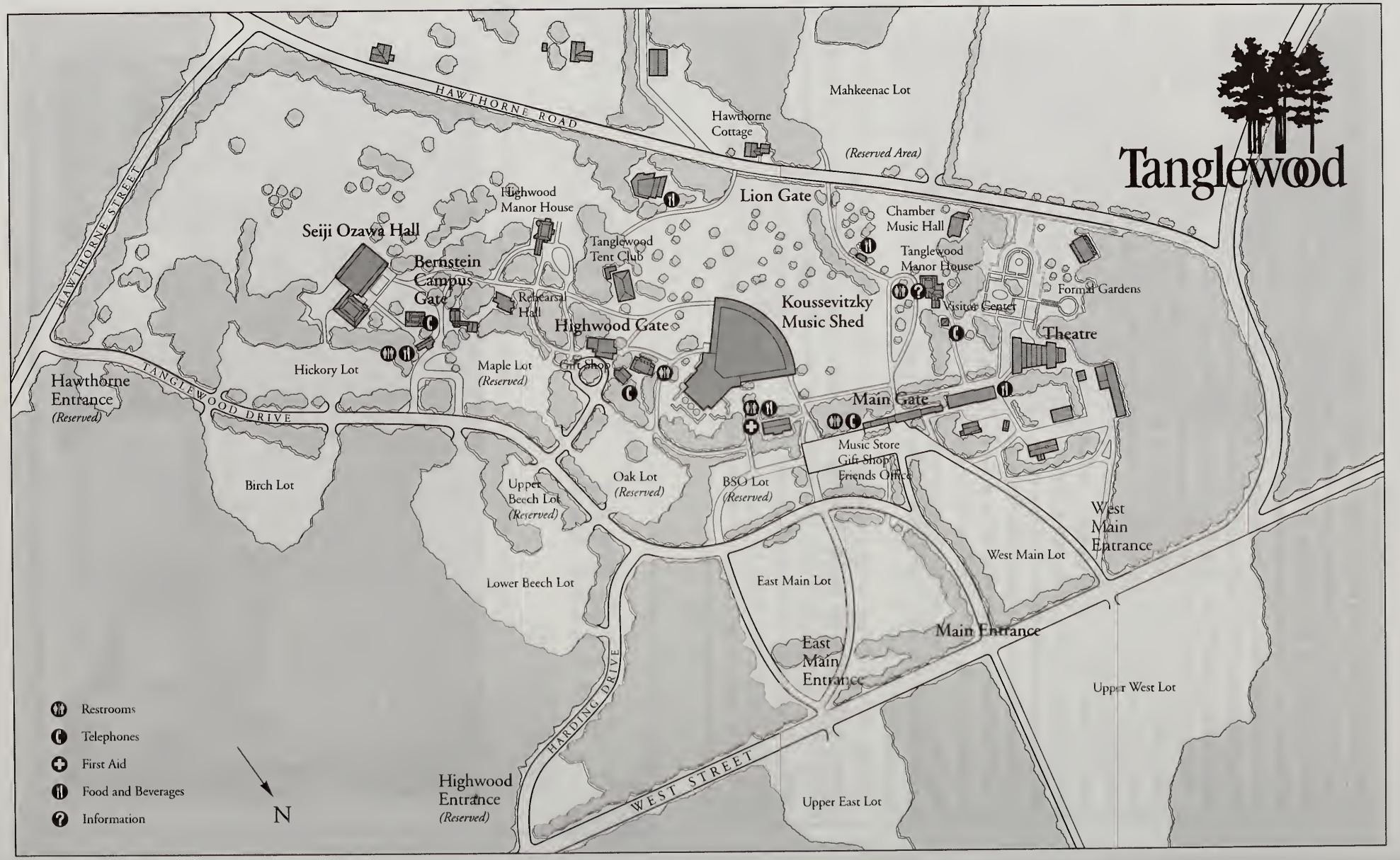
TMC faculty and guest conductors present at Tanglewood to lead BSO concerts. The quality of the TMC Orchestra, assembled for just eight weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of this annual corps of young people on the verge of professional careers as instrumentalists, singers, conductors, and composers. But it is worth noting that 20% of the members of the major orchestras in this country have been students at the Tanglewood Music Center, with that figure constantly rising.

Today there are three principal programs at the Tanglewood Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, singers, and composers. Other courses of instruction include the Conducting Class, from which members are selected for public performance, and the Phyllis Curtin Seminar for Singers. In 1966, educational programs at Tanglewood were extended to younger students, mostly of high-school age, when Erich Leinsdorf invited the Boston University School for the Arts to become involved with the Boston Symphony Orchestra's activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs that offer individual and ensemble instruction to talented younger musicians, with eleven separate programs for performers and composers.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.



TMC Artistic Director Leon Fleisher working with the Tanglewood Music Center Orchestra


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TANGLEWOOD DRIVE
HARDING DRIVE
WEST STREET
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(Reserved Area)
Hawthorne Cottage
Lion Gate
Highwood Manor House
Seiji Ozawa Hall
Bernstein Campus Gate
Rehearsal Hall
Tanglewood Tent Club
Highwood Gate
Koussevitzky Music Shed
Chamber Music Hall
Tanglewood Manor House
Visitor Center
Formal Gardens
Theatre
Main Gate
Music Store
Gift Shop
Friends Office
Hawthorne Entrance
(Reserved)
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Maple Lot
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IN CONSIDERATION OF OUR PERFORMING ARTISTS AND PATRONS

Latecomers will be seated at the first convenient pause in the program. If you must leave early, kindly do so between works or at intermission.

Please refrain from smoking, eating, or drinking in the Music Shed and Concert Hall.

Please note that the use of audio or video recording equipment during concerts and rehearsals at Tanglewood is prohibited. Video cameras may not be carried into the Koussevitzky Music Shed or Seiji Ozawa Hall during concerts or rehearsals.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash may disturb other listeners as well as the performers.

Pagers and watch alarms should be switched off during the concert.

Thank you for your cooperation.

TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-1940. For weekly program information on all Tanglewood concerts and Tanglewood Music Center events, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on BSO concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call TICKETMASTER at (617) 931-2000 in Boston; (413) 733-2500 in western Massachusetts; (212) 307-7171 in New York City; or 1-800-347-0808 in other areas. Please note that there is a service charge for tickets purchased by phone.

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Concert Hall are not valid for specially priced events.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE, thanks to a generous grant from TDK, the world's largest manufacturer of audio and video tapes. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children admitted without charge must sit with their parent/guardian on the lawn, and that children under the age of five *must* be seated on the rear half of the lawn. Please note, too, that children under the age of five are not permitted in the Koussevitzky Music Shed or Seiji Ozawa Hall during concerts. The free ticket policy does not extend to Popular Artists concerts or to groups of children. Organized children's groups (15 or more) should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $11.50 and available at the Tanglewood box office.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the areas of the Main Gate and many of the parking areas.

PARKING FOR THE PHYSICALLY HANDICAPPED is available; please ask the parking attendants.

AUDIO SYSTEMS FOR THE HEARING IMPAIRED (portable FM-radio receivers with earphones) are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall. Please speak with an usher for more information.

REST ROOMS, WATER FOUNTAINS, AND PAY PHONES, INCLUDING FACILITIES FOR THE HANDICAPPED, may be located on the map opposite.

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Saturday: 9:30am to 4pm
6pm to closing of the grounds
Sunday: 10am to 6pm (Glass House)
noon to 6pm (Music Store)

HIGHWOOD GATE:
Closed during performances
Friday: 5:30pm to closing of the grounds
Saturday: 9:30am to 1 pm
6pm to closing of the grounds
Sunday: noon to 6pm
Weeknight concerts, Seiji Ozawa Hall:
7pm through intermission



THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate. PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate or Bernstein Gate for Concert Hall events.

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

FOOD AND BEVERAGES can be obtained in the cafeterias on either side of the lawn and at other locations as noted on the map. Visitors are invited to picnic before concerts.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Daytime hours are 10 a.m. to 4 p.m. Monday through Friday, 9 a.m. to 4 p.m. on Saturday, and 10 a.m. to 6 p.m. on Sunday. Evening hours are from 5:30 p.m. until the grounds close on Friday, from 6 p.m. on Saturday, and from 7 p.m. on Ozawa Hall concert nights. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

THE TANGLEWOOD MUSIC STORE, adjacent to the Main Gate and operated by the Boston Symphony Orchestra, stocks music books, recordings, scores, sheet music, and musical supplies. Whenever available, records and cassettes feature the repertory and artists heard at Tanglewood concerts. Except on Sunday, when it is open from noon to 6 p.m., the Tanglewood Music Store's hours are the same as those for the gift shops.

The Boston Symphony Orchestra and the Tanglewood Music Center are funded in part by the National Endowment for the Arts, and by the Massachusetts Cultural Council, a state agency.

Tanglewood Visitor Center

This summer Tanglewood opens a Visitor Center on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center will provide information on all aspects of Tanglewood and inform visitors about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate. This exhibit is an expanded version of the display formerly housed at the Hawthorne Cottage near the Lion Gate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, Visitor Center hours are 10 a.m. to 4 p.m. Monday through Friday; 9 a.m. to 4 p.m. on Saturday; 6 p.m. until twenty minutes after the end of concerts on Friday and Saturday nights; and from 1 p.m. to 5 p.m. on Sunday. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

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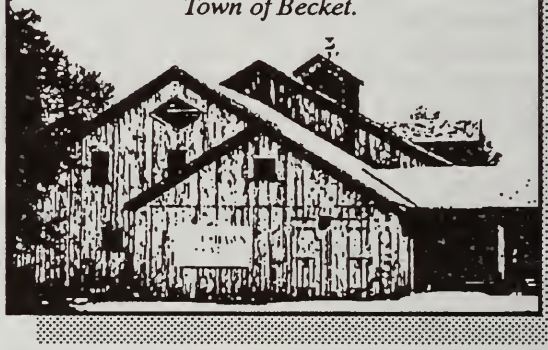
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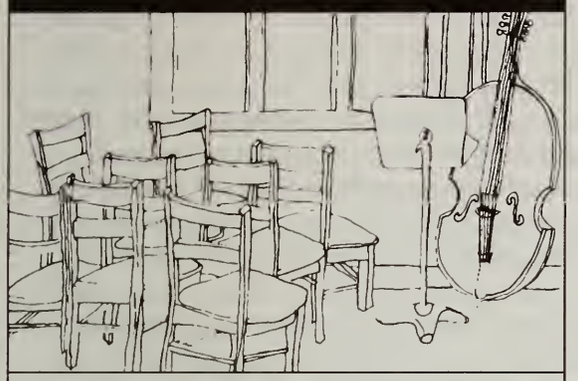
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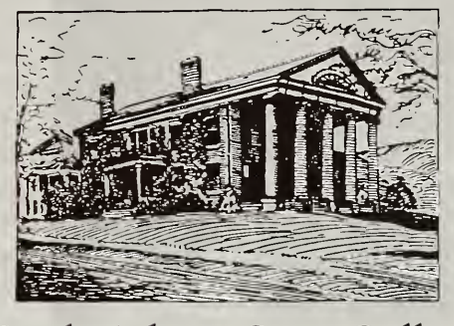


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SEIJI OZAWA



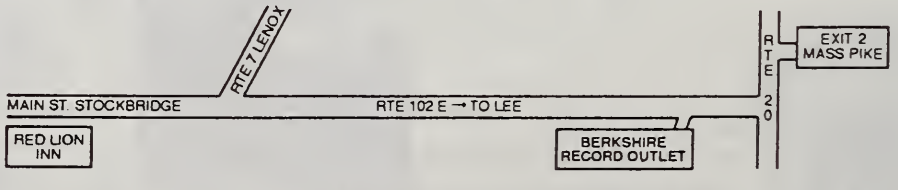
This season Seiji Ozawa celebrates his twentieth anniversary as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his twenty years as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on seven occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and further tours in 1984, 1988, and 1991. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on four occasions since 1978, most recently in December 1989, as part of a tour that also included the BSO's first concerts in Hong Kong. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, a tour to the midwestern United States in March 1983, and an eight-city tour spanning the continent in the spring of 1991.

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In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho Gakuen School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, and the Toronto Symphony, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He won an Emmy award for the Boston Symphony Orchestra's PBS television series "Evening at Symphony."

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies (the Third and Sixth having been recorded for future release), Mahler's *Kindertotenlieder* with Jessye Norman, Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. Recordings on Deutsche Grammophon include Tchaikovsky's *Nutcracker*; violin concertos of Bartók and Moret with Anne-Sophie Mutter; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame* with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, on Sony Classical; Strauss's *Don Quixote* with Yo-Yo Ma, Mendelssohn's Violin Concerto with Isaac Stern, and music of Berlioz and Debussy with Frederica von Stade, on Sony Classical/CBS Masterworks; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.



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SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot

BOSTON SYMPHONY ORCHESTRA 1993-94

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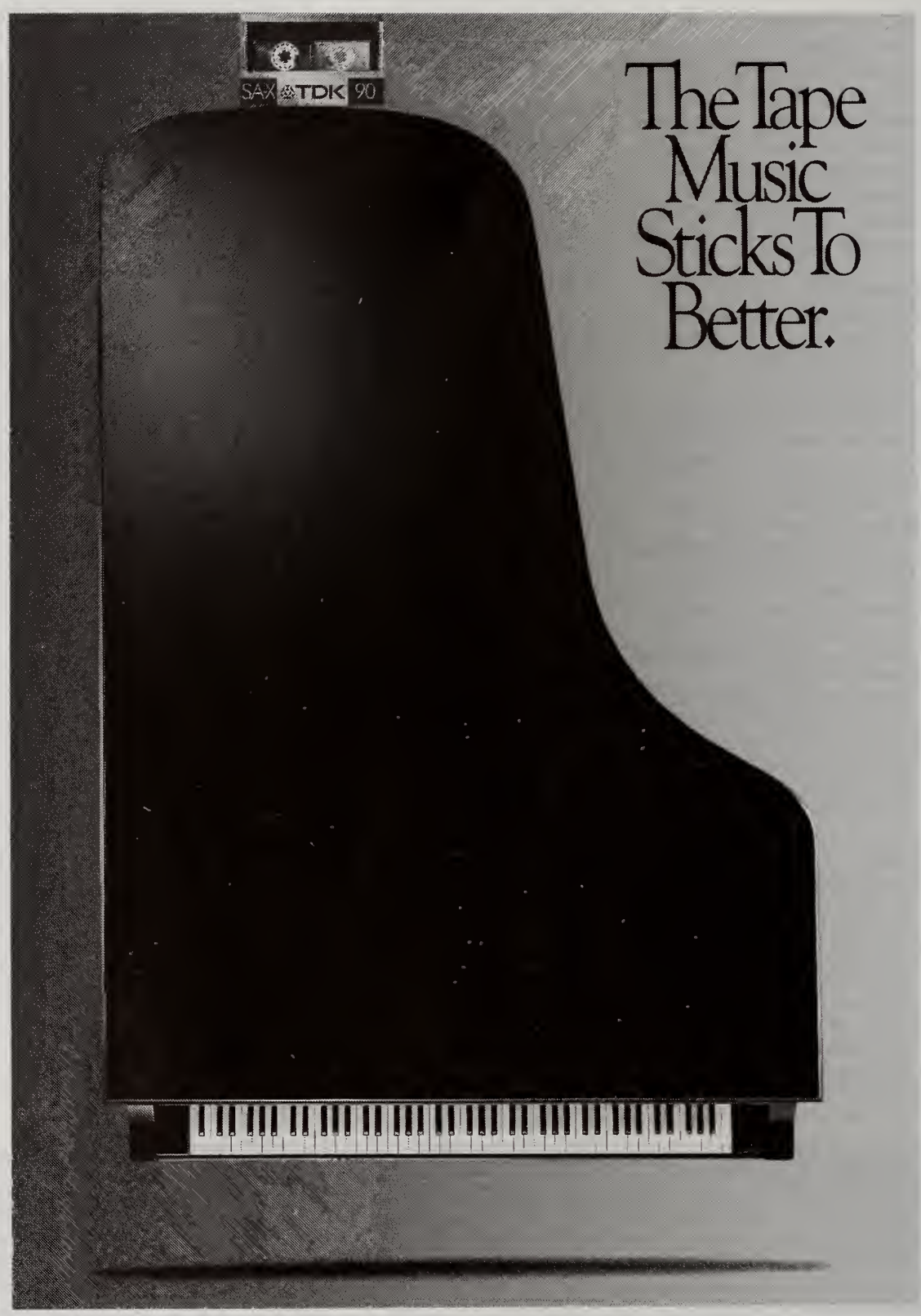
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Now in its 113th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players; and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors–Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler–culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).



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In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Now celebrating his twentieth anniversary as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser. He had previously been appointed an artistic director of the Tanglewood Festival, in 1970. During his tenure as music director Mr. Ozawa has continued to maintain the orchestra's reputation at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a recent series of commissions from composers including Henri Dutilleux, Lukas Foss, Alexander Goehr, John Harbison, Hans Werner Henze, and Yehudi Wyner. Under his direction the orchestra has also expanded its recording activities, to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World labels.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.



Seiji Ozawa, the Boston Symphony Orchestra, and the Tanglewood Festival Chorus at Symphony Hall, September 1989

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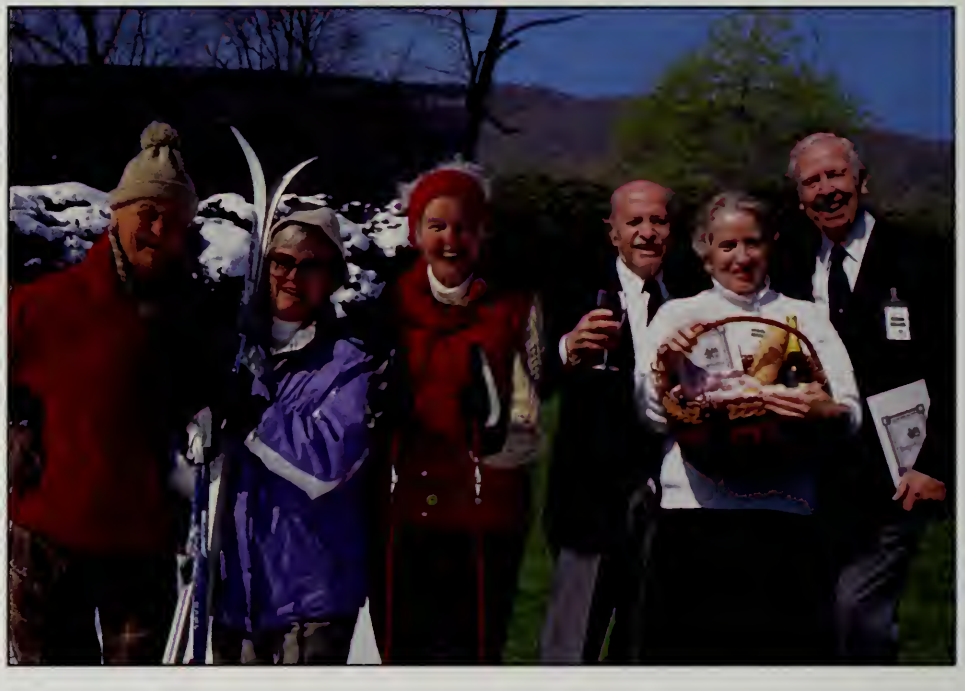
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Prelude Concert

Friday, July 8, at 6:30

GIL SHAHAM, violin
ANDRÉ PREVIN, piano

BRAHMS — Sonata No. 2 in A for violin and piano, Opus 100
- Allegro amabile
- Andante tranquillo—Vivace di più—Andante
- Allegretto grazioso (quasi Andante)

PROKOFIEV — Violin Sonata No. 2 in D, Opus 94a
- Moderato
- Scherzo: Presto
- Andante
- Allegro con brio

Baldwin piano

Notes

Some composers have maintained that the violin is the instrument that comes closest to reproducing the singing quality of the human voice. Whether or not Brahms ever espoused this view, his violin sonatas give tacit assent: they are among the most lyrical of all his chamber compositions, and the first two, at least, emphasize this fact by actually quoting from his own Lieder.

Brahms spent the summer of 1886 in the splendor of Switzerland, on the shores of Lake Thun, a place that proved to be so congenial to his mood that he returned for the two following summers. His first stay saw the completion of three chamber works: the second cello sonata, Opus 99, the second violin sonata, Opus 100, and the third piano trio, Opus 101. The first and last of these were ardent and dramatic in character, but the violin sonata sings throughout, maintaining a relationship between violin and piano strikingly analogous to that between voice and piano in the songs.

Moreover, what the violin sings in the sonata was familiar enough to Brahms: he had already used versions of these melodies in some songs—later to be published as Opus 105—that had been sung to him by the mezzo-soprano Hermine Spies on a

visit to Thun that summer. The first of these, *Wie Melodien zieht es mir*, which compares love to a melody running through one's mind, appears quite clearly as the second theme of the first movement. The second song, *Immer leiser wird mein Schlummer*, grows to a climax on the words "If you want to see me again, come, oh come soon." This phrase grows from an idea that reappears at the opening of the sonata's last movement. It doesn't matter whether Brahms intended us to recognize such similarities (or even if he was aware of them himself), but their presence highlights the stylistic character of the sonata. The first movement is by no means devoid of drama, but it keeps breaking out in echoes of song. The second movement alternates, in a manner that Brahms often liked to do, both slow and fast sections and a play between major and minor. The finale offers a melody of idyllic serenity opposed by occasional clouds.

* * * * *

In the late 1930s and early '40s, Prokofiev was busy producing large-scale dramatic and concert works that came in response to the official Soviet requirement that music serve the state by educating and elevating the proletariat while remaining accessible to the majority at the same time. His musical style became much simpler and more direct, more overtly lyrical than it had been during his early days as an *enfant terrible* (though even then the essential lyricism of his make-up was often evident). He had turned out his classic film score for Eisenstein's *Alexander Nevsky*, followed by a specifically Soviet opera, *Semyon Kotko*, based on Katayev's civil war story "I am the Son of the Working People." This in turn he followed with a delightful comic opera, *Betrothal in a Monastery*, based on Sheridan's *The Duenna*.

Yet even while working on such large pieces, he returned to chamber music again in 1938, after fifteen years of eschewing the smaller abstract instrumental genres. He marked this return with a violin sonata in F minor, followed by three piano sonatas, and later a flute sonata. The last-named work was composed during the time Prokofiev was collaborating again with Eisenstein, this time on *Ivan the Terrible*. The director always progressed slowly and painstakingly on his films, so the composer had more leisure than he desired. Recalling the artistry of the flute players he had heard during his years in Paris, especially Georges Barrère, he decided to write something for that instrument—a sonata, in fact, in which the contrasting movements could display both the daydreaming aspect and the quicksilver side of the instrument's personality. Yet when it was finished, flutists did not rush at first to play it, so Prokofiev acceded to the request of David Oistrakh that he adapt it as a violin sonata. He did so, changing only a few bits of the solo line, thus producing what became known as his Second Violin Sonata, labeled "Opus 94a" to distinguish it from the Flute Sonata, Opus 94. As with all his music at this time, Prokofiev was concerned to avoid political entanglements—which could be dangerous to life and limb—from accusations of "formalism" that might be made if the piece were deemed inaccessible. Thus the sonata is one of his brightest and most delightful works, marked by a melodic inventiveness that never flags throughout its four movements.

—Steven Ledbetter

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Music Director

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, Music Director

Friday, July 8, at 8:30
SPONSORED BY NEC

SEIJI OZAWA conducting

Jessye Norman is ill and unable to appear this evening. We are fortunate that mezzo-soprano Markella Hatziano has agreed to sing the role of Saint-Saëns' Delilah at short notice.

Markella Hatziano



Greek mezzo-soprano Markella Hatziano was acclaimed last December as Didon in concert performances of Berlioz's *Les Troyens* with Sir Colin Davis and the London Symphony Orchestra. Earlier in 1993 she participated in three concerts to benefit disabled children: an "International Gala of Italian Opera" at the Megaron in Athens; a performance of music written especially for her in the Theatre of Herodes Atticus, with Greek composer Vangelis; and a concert at the Cathedral of Monaco. Highlights of Ms. Hatziano's year also included several European television presentations, including performances in Athens of Mikis Theodorakis' song cycle *Love and Death* and his Symphony No. 3 for mezzo-soprano and orchestra, and performances in Rome of Mahler's *Kindertotenlieder* and Górecki's Symphony No. 3. Operatic appearances in 1993 included the role of Charlotte in Massenet's *Werther* in Malaga, Spain, and Amneris in *Aida* in Dino Yannopoulos' production at the Athens Summer Festival. It was also as Amneris that she made her debut last December at Rome's Teatro dell'Opera, in a production by Franco Zeffirelli. Last August Ms. Hatziano became the first Greek opera singer since Maria Callas to appear in the ancient theater of Epidaurus, in a performance of music from the film scores of Eleni Karaindrou. Also reflecting her commitment to performing music of Greek composers, she presented music of Manolis Kalomiris at the Théâtre du Châtelet in Paris and in a recital broadcast for Radio-France in January 1993. In recent years Ms. Hatziano has appeared at the International Festival of Contemporary Music in Warsaw, the Sofia Festival in Bulgaria, the International Festival of Montreal, and the Festival d'été de Lanaudiere. She has sung with the Philharmonia Orchestra of London, the BBC Welsh Symphony Orchestra, the Welsh National Opera Orchestra, and the State Orchestra of Mexico. Her extensive work with Sarah Caldwell with the Opera Company of Boston included the role of Amneris opposite the Aida of Shirley Verrett. In February 1984 Ms. Hatziano appeared as Marguerite in Berlioz's *Damnation of Faust* at the Teatro Verdi in Trieste; this past May she appeared with the Royal Philharmonic Orchestra in Rossini's *Stabat Mater* with Carlo Rizzi conducting. Upcoming engagements include her debut as Saint-Saëns' Delilah with Baltimore Opera in March 1995, Verdi's *Requiem* with the BBC Symphony Orchestra in April 1995, and her La Scala debut in the spring of 1996 as Didon in *Les Troyens*, again under the direction of Sir Colin Davis. Markella Hatziano graduated *summa cum laude* from the National Conservatory of Greece at eighteen. Her sole vocal study was with Gogo Georgilopoulos in Athens, and she completed her dramatic studies after three years of intensive work in Rome with Tito Gobbi. Ms. Hatziano won first prize in the 1983 Tito Gobbi International Competition and in the 1987 American-Israel Foundation Competition. Her recordings include "Direct" with Vangelis, and works by Kalomiris including the Symphony No. 2 and the song cycles *Evening Legends* and *Passages*.

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director

Friday, July 8, 1994 at 8:30
SPONSORED BY NEC

SEIJI OZAWA conducting

JESSYE NORMAN, soprano (Dalila)
GARY LAKES, tenor (Samson)
SHERRILL MILNES, baritone (High Priest of Dagon)

Text and Translation

Saint-Saëns, "Samson et Dalila," Act II
Libretto by Ferdinand Lemaire

PRÉLUDE — PRELUDE

SCÈNE 1 — SCENE 1

The valley of Soreck in Palestine. To the left, Delilah's dwelling, fronted by a delicate porch and surrounded by asiatic plants and luxuriously growing lianas. It is dusk, and becomes gradually darker throughout the duration of the act.

(The curtain rises to disclose Delilah seated on a rock near the porch of her house. She seems in thoughtful mood.)

DALILA	DELILAH
Samson, recherchant ma présence,	Samson, seeking me out again,
Ce soir doit venir en ces lieux.	this evening is bound to come here.
Voici l'heure de la vengeance	This is the hour of vengeance
Qui doit satisfaire nos dieux!	which must satisfy our gods!
Amour! viens aider ma faiblesse!	Love, come to aid me in my weakness!
Verse le poison dans son sein!	Pour the poison into his breast!
Fais que, vaincu par mon adresse,	See to it that, overcome by my wiles,
Samson soit enchainé demain!	Samson lies in fetters tomorrow!
Il voudrait en vain de son âme	In vain would he like to be able
Pouvoir me chasser, me bannir!	to drive me out, to banish me from his heart!
Pourrait-il éteindre la flamme	Could he extinguish the flame
Qu'alimente le souvenir?	which memory sustains?
Il est à moi! c'est mon esclave!	He is mine, he is my slave!
Mes frères craignent son courroux;	My brothers fear his wrath;
Moi, seule entre tous, je le brave	I, alone among all, do dare him
Et le retiens à mes genoux!	and keep him at my knees!
Amour! viens aider ma faiblesse!	Love! come to aid me in my weakness!
Verse le poison dans son sein!	Pour the poison into his breast!
Fais que, vaincu par mon adresse,	See to it that, overcome by my wiles,
Samson soit enchainé demain!	Samson lies in fetters tomorrow!
Contre l'amour sa force est vaine;	Against love his strength is useless;
Et lui, le fort parmi les forts,	and he, the strongest among the strong,
Lui, qui d'un peuple rompt la chaine,	he who burst a nation's bonds,
Succombera sous mes efforts!	will succumb to my endeavours!

Please turn the page quietly.

SCÈNE 2

LE GRAND-PRÊTRE

J'ai gravi la montagne
Pour venir jusqu'à toi;
Dagon qui m'accompagne
M'a guidé vers ton toit.

DALILA

Salut à vous, mon père!
Soyez le bienvenu, vous qu'ici l'on révère!

LE GRAND-PRÊTE

Notre sort t'est connu.
La victoire facile
Des esclaves Hébreux
Leur a livré la ville.
Nos soldats devant eux
Ont fui, pleins d'épouvante
Au seul nom de Samson,
Dont l'audace effrayante
A troublé leur raison.
Fatal à notre race,
Il reçut de son Dieu
La force avec l'audace.
Enchainé par un vœu,
Samson, dès sa naissance
Fut marqué par le ciel
Pour rendre la puissance
Au peuple d'Israël.

DALILA
(*amèrement*)

Je sais que son courage
Brave votre courroux,
Et qu'il n'est pas d'outrage
Qu'il ne garde pour vous.

LE GRAND-PRÊTRE

A tes genoux sa force un jour l'abandonna;

Mais depuis il s'efforce d'oublier Dalila.

On dit que, dans son âme
Oubliant ton amour,
Il se rit de la flamme
Qui ne dura qu'un jour!

DALILA

Je sais que de ses frères
Ecoutant les discours
Et les plaintes amères
Que causent nos amours,
Samson, malgré lui-même,
Combat et lutte en vain;

SCENE 2

THE HIGH PRIEST

I have climbed the mountain
to seek you out;
Dagon, who is within me,
has shown me the way to your dwelling.

DELILAH

Greetings, my father!
Be thou welcome, thou who art held in
honour here!

THE HIGH PRIEST

Our fate is known to you.
The easy victory
of the Hebrew slaves
has delivered the town to them.
Before them our soldiers
have fled, terror-stricken
at the very name of Samson,
whose appalling daring
has thrown them into confusion.
Fatally for our people,
he received from his god
strength and daring.
Bound by a vow,
Samson from the day of his birth
was singled out by heaven
to restore the might
of the Israelites.

DELILAH
(*bitterly*)

I know that his courage
defies your wrath,
and that there is no injury
he does not save for you.

THE HIGH PRIEST

At your knees his strength one day
deserted him;
but since then he has striven to
forget Delilah.
It is said that, in his soul
forgetting your love,
he laughs at the passion
which lasted only a day!

DELILAH

I know that, hearing from his brethren
all the tales
and bitter reproaches
our love has caused,
Samson, in spite of himself,
struggles and strives in vain;

Je sais combien il m'aime,
Et mon cœur ne craint rien.
C'est en vain qu'il me brave;
Il est fort aux combats,
Mais il est mon esclave
Et tremble dans mes bras.

LE GRAND-PRÊTE

Sers-nous de tal puissance!
Prête-nous ton appui!
Que surpris, sans défense,
Il succombe aujourd'hui!
Vends-moi ton esclave Samson!
Et, pour te payer sa rançon,
Je ne ferai point de promesses;
Tu peux choisir dans mes richesses.

DALILA

Qu'importe à Dalila ton or?
Et que pourrait tout un trésor,
Si je ne rêvais la vengeance?
Toi-même, malgré ta science,
Je t'ai trompé, par cet amour
Samson sut vous dompter un jour;
Mais il n'a pu me vaincre encore,
Car, autant que toi, je l'abhorre!

LE GRAND-PRÊTRE

J'aurais dû deviner ta haine et ton dessein!

Mon coeur en t'écoutant tressaille
d'allégresse,
Mais sur son coeur déjà n'aurais-tu pas en
vain
Mesuré ta puissance, essayé ton adresse?

DALILA

Oui! . . . déjà par trois fois déguisant mon
project,
J'ai voulu de sa force éclaircir le secret.

J'allumai cet amour, espérant qu'a sa flamme
Je lirais l'inconnu dans le fond de son âme.

Mais, par trois fois aussi déjouant mon
espoir,
Il ne s'est point livré, ne m'a rien laissé voir.

En vain d'un fol amour j'imitai les tendresses,

Espérant amollir son cœur par mes caresses!
J'ai vu ce fier captif enlacé dans mes bras,
S'arracher de ma couche et courir aux
combats.
Aujourd'hui cependant il subit ma puissance,

I know how much he loves me,
and my heart fears nothing.
It is useless for him to resist me;
he is mighty in battle,
but he is my slave
and trembles in my arms.

THE HIGH PRIEST

Put your power at our service!
Lend us your help!
Taken by surprise and defenseless,
let him be overcome today!
Sell me your slave Samson!
and, in payment of his ransom,
I'll not make mere promises;
you can choose from among all my wealth.

DELILAH

What matters your gold to Delilah?
And what could a whole treasure
if I was not dreaming of vengeance?
You yourself, for all your wisdom,
I have deceived by this love.
Samson was able to master you once;
but he has not been able to overcome me yet.
for, as much as you, I loathe him!

THE HIGH PRIEST

I should have guessed your hatred and your
plan!
My heart rejoices to hear you!

But on his heart have you not already vainly

measured your strength, tried out your wiles?

DELILAH

Yes! . . . three times already, disguising my
purpose,
I have tried to discover the secret of his
strength.
I kindled this love, hoping that by its flame
I should read the unknown hidden in the
depths of his soul.
But three times too frustrating my hopes,

he has not been at all frank, has let me see
nothing.
Vainly I went through the pretense of a
wild passion,
hoping to soften his heart by my caresses!
I saw this proud captive clasped in my arms
tear himself from my bed and rush off to
battle.
Today, however, he surrendered to my power,

Car je l'ai vu pâlir, trembler en ma présence,

Et je sais qu'à cette heure, abandonnant
les siens,
Il revient en ces lieux resserrer nos liens.

Pour ce dernier combat j'ai préparé mes
armes:
Samson ne pourra pas resister à mes larmes.

LE GRAND-PRÊTE

Que Dagon, notre Dieu, daigne étendre
son bras!
Tu combats pour sa gloire et par lui tu
vaincras!

DALILA

Il faut, pour assouvir ma haine,
Il faut que mon pouvoir l'enchaine!
Je veux que, vaincu par l'amour,
Il courbe le front à son tour!

LE GRAND-PRÊTRE

Je veux, pour assouvir ma haine,
Je veux que Dalila l'enchaine;
Il faut que, vaincu par l'amour,
Il courbe le front à son tour!

DALILA

Il faut, pour assouvir ma haine,
Il faut que mon pouvoir l'enchaine!
Je veux que, vaincu par l'amour,
Il courbe, il courbe le front à son tour!

LE GRAND-PRÊTRE

En toi seule est mon espérance,
A toi l'honneur de la vengeance! à toi!
Je veux, pour assouvir ma haine, *etc.*

DALILA

A moi l'honneur de la vengeance!
A moi l'honneur! à moi!
Il faut, pour assouvir ma haine, *etc.*
Ah!—

DALILA, LE GRAND-PRÊTRE

Qu'il courbe le front à son tour!
Unissons-nous tous deux!
Unissons-nous tous deux!
Mort! Mort! Mort! Mort! Mort!
Mort au chef des Hébreux!

LE GRAND-PRÊTRE

Samson, me disais-tu, dans ces lieux
doit se rendre?

for I saw him grow pale and tremble in my
presence,
and I know that at this moment, deserting
his own people,
he is coming back here to tighten the bond
between us.
For this last encounter I have prepared my
weapons:
Samson will not be able to resist my tears,

THE HIGH PRIEST

May Dagon, our god, deign to extend his
arm!
You fight for his glory, and through him
you will triumph!

DELILAH

To gratify my hate,
my power must ensnare him!
I want him, overcome by love,
to be humbled in his turn!

THE HIGH PRIEST

To gratify my hate, I need
Delilah to ensnare him;
Overcome by love,
he must be humbled in his turn!

DELILAH

To gratify my hate,
my power must ensnare him!
I want him, overcome by love,
to be humbled in his turn!

THE HIGH PRIEST

My hope lies in you alone,
Yours be the honour of vengeance! Yours!
To gratify my hate, I need, *etc.*

DELILAH

Mine the honour of vengeance!
Mine the honour! mine!
To gratify my hate, *etc.*
Ah!—

DELILAH AND HIGH PRIEST

May he be humbled in his turn!
Let us ally ourselves, we two!
Let us ally ourselves, we two!
Death! Death! Death! Death! Death!
Death to the Hebrew leader!

THE HIGH PRIEST

Samson, you were telling me, is bound to
come back here!

DALILA

Je l'attends!

LE GRAND-PRÊTE

Je m'éloigne, il pourrait nous surprendre.

Bientôt je reviendrai par de secrets chemins.
Le destin de mon peuple, ô femme, est dans tes mains.
Déchire de son cœur l'invulnérable écorce,
Et surprends le secret qui nous cache force!

(*Il sort.*)

DALILA

(She returns towards her house and leans dreamily against one of the pillars.)

Se pourrait-il que sur son cœur
L'amour eût perdu sa puissance?
La nuit est sombre et sans lueur . . .
Rien ne peut trahir sa présence.
Hélas!
Il ne vient pas!

(Samson comes in. He seems worried, hesitant, and looks all around him. The night is gradually darkening.)

SCÈNE 3

(*Eclairs lointains*)

SAMSON

En ces lieux, malgré moi, m'ont ramené mes pas . . .
Je voudrais fuir, hélas! et ne puis pas!
Je maudis mon amour . . . et pourtant j'aime encore . . .
Fuyons, fuyons ces lieux que ma faiblesse adore!

DALILA

(*s'avançant vers Samson*)

C'est toi! c'est toi, mon bien-aimé! j'attendais ta présence!
J'oublie, en te voyant, des heures de souffrance!
Salut! salut! ô mon doux maitre!

SAMSON

Arrête ces transports!
Je ne puis t'écouter sans honte et sans remords!

DELILAH

I expect him!

THE HIGH PRIEST

I'll take my leave. He could surprise us together.
By and by I'll come back by secret paths,
The fate of my people, woman, is in your hands.
Strip from his heart the impenetrable shield and discover the hidden secret of his strength!

(*He leaves.*)

DELILAH

Could it be that over his heart
love has lost its power—
The night is dark, without a gleam of light . . .
Nothing can betray his presence.
Alas!
He does not come!

SCENE 3

(*Distant lightning*)

SAMSON

To this place, in spite of myself, my steps have drawn me back . . .
I would flee, but alas I cannot!
I curse my love . . . and yet I still love . . .

Away! away from this place that in my weakness I adore!

DELILAH

(*darting toward Samson*)

It is you, o my beloved! I was waiting for you!
I forget, in seeing you, all the hours of suffering!
Greetings, o my sweet master!

SAMSON

Enough of these raptures!
I cannot listen to you without shame or remorse!

DALILA

Samson! ô toi! mon bien-aimé,
Pourquoi repousser ma tendresse?
Pourquoi, de mon front parfumé,
Pourquoi détourner tes caresses?

SAMSON

Tu fus toujours chère à mon cœur,
Et tu n'en peux être bannie!
J'aurais voulu donner ma vie
A l'amour qui fit mon bonheur!

DALILA

Près de moi, près de moi pourquoi ces alarmes?
Aurais-tu douté de mon cœur?
N'es-tu pas mon maître et seigneur?
L'amour a-t-il perdu ses charmes?

SAMSON

Hélas! esclave de mon Dieu,
Je subis sa volonté sainte;
Il faut, par un dernier adieu,
Rompre sans murmure et sans crainte
Le doux lien de notre amour.
D'Israël renaît l'espérance.
Le Seigneur a marqué le jour qui verra notre délivrance!
Il a dit à son serviteur:
Je t'ai choisi parmi tes frères,
Pour les guider vers le Seigneur
Et mettre un terme à leurs misères.

DALILA

Qu'importe à mon cœur désolé
Le sort d'Israël et sa gloire?
Pour moi le bonheur envolé
Est le seul fruit de ta victoire.
L'amour égarait ma raison
Quand je croyais à tes promesses,
Et je n'ai bu que le poison
En m'enivrant de tes caresses.

SAMSON

Ah! cesse d'affliger mon cœur!
Je subis une loi suprême . . .
Tes pleurs ravivent ma douleur!
Dalila! Dalila! Je t'aime!

(*Eclairs lointains*)

DALILA

Un dieu plus puissant que le tien,
Ami, te parle par ma bouche:
C'est le dieu d'amour, c'est le mien!
Et, si ce souvenir te touche,
Rappelle à ton cœur ces beaux jours

DELILAH

Samson, o my beloved,
why repulse my affection?
Why from my scented brow
turn away your caresses?

SAMSON

You were always dear to my heart,
and cannot be banished from it!
I should have liked to give up my life
to a love which made me happy!

DELILAH

By my side, why these fears?

Would you have doubted my heart?
Are you not my master and my lord?
Has love lost its delights for you?

SAMSON

Alas! the slave of my god,
I submit to his holy will;
we must, in a last farewell,
fearlessly and uncomplainingly break
the sweet bond of our love.
Hope springs anew in Israel.
The Lord has ordained the day of our deliverance!
He hath said unto his servant:
I have chosen thee from among thy brethren
to lead them towards the Lord
and to set a term to their sufferings.

DELILAH

What matters to my disconsolate heart
the fate of Israel and her glory?
For me a vanished happiness
is the sole fruit of your victory.
Love led my reason astray
when I believed your promises,
and I have drunk nothing but poison
by delighting in your caresses.

SAMSON

Ah! stop torturing me!
I am subject to a supreme law . . .
Your tears revive my sorrow!
Delilah! Delilah! I love you!

(*Distant lightning*)

DELILAH

A god greater than yours,
beloved, speaks to you through my mouth:
it is the god of love, he is my god!
And, if this remembrance moves you,
recall to your heart those smiling days

Passés aux genoux d'une amante
Que tu devais aimer toujours,
Et qui seule, hélas! est constante!

SAMSON

Insensée! oser m'accuser!
Quand pour toi tout parle à mon âme!
Oui! dût la foudre m'écraser,

Dussè-je perir de sa flamme,

(*Eclairs plus rapproachés*)

Pour toi si grand est mon amour,
Que j'ose aimer malgré Dieu même!
Qui! dussè-je en mourir un jour,
Dalila! Dalila! je t'aime!

DALILA

Mon cœur s'ouvre à ta voix comme
s'ouvrent les fleurs
Aux baisers de l'aurore!
Mais, ô mon bien-aimé, pour mieux sécher
mes pleurs,
Que ta voix parle encore!
Dis-moi qu'à Dalila tu reviens pour jamais!

Redis à ma tendresse
Les serments d'autrefois, ces serments que
j'aimais!
Ah! réponds à ma tendresse!
Verse-moi, verse-moi l'ivresse!
Réponds à ma tendresse, *etc.*

SAMSON

Dalila! Dalila! je t'aime!

DALILA

Ainsi qu'on voit des blés les épis onduler
Sous la brise légère,
Ainsi frémit mon cœur,
prêt à se consoler
A ta voix qui m'est chère!
La flèche est moins rapide à porter le trépas,
Que ne l'est ton amante à voler dans tes bras!
A voler dans tes bras!
Ah! réponds à
ma tendresse!
Verse-moi, verse-moi l'ivresse!
Réponds à ma tendresse! *etc.*

SAMSON

Par mes baisers je veux sécher tes larmes,
Et de ton cœur éloigner les alarmes.
Je veux sécher tes larmes!
Je veux sécher tes larmes!
Dalila! Dalila! je t'aime!

(*Violent coup de tonnerre*)

spent at the knees of a lover
you promised to love always,
and who alone, alas, is constant!

SAMSON

Foolish girl! to dare to accuse me
when my whole being cries out for you!
Yea, were I to be struck down by a
thunderbolt,
though I should perish in its flame,

(*Lightning, nearer*)

my love for you is so great
that I dare to love in spite of God himself!
Yea! though I should die of it one day,
Delilah! Delilah! I love you!

DELILAH

My heart opens to your voice as the
flowers open
to dawn's kisses!
But, o my beloved, the better to dry
my tears,
let your voice speak once more!
Tell me that you are coming back to
Delilah for ever!
Remind me once again
of the promises of bygone days, those
promises I loved!
Ah! answer my tenderness,
fill me with ecstasy!
Answer my tenderness, *etc.*

SAMSON

Delilah! Delilah! I love you!

DELILAH

Like ears of corn rippling
in the gentle breeze,
so flutters my heart,
ready to take comfort
from your beloved voice!
The arrow is less swift in carrying death
than is your lover to fly into your arms!
to fly into your arms!
Ah! answer
my tenderness!
Fill me with ecstasy!
Answer my tenderness! *etc.*

SAMSON

With my kisses I long to dry your tears,
and drive out the fears from your heart.
I long to dry your tears!
I long to dry your tears!
Delilah! Delilah! I love you!

(*Loud clap of thunder*)

DALILA

Mais! . . non! que dis-je? hélas, la
triste Dalila
Doutre tes paroles.
Egarant ma raison,
Tu me trompas déjà par des serments
frivoles!

SAMSON

Quand pour toi j'ose oublier Dieu,

Sa gloire, mon peuple et mon vœu!
Ce Dieu qui marqua ma naissance
Du sceau divin de sa puissance!

DALILA

Eh bien! connais donc mon amour!
C'est ton Dieu mème que j'envie!
Ce Dieu qui te donna le jour,
Ce Dieu qui consacra ta vie!
Le vœu qui t'enchaîne à ce Dieu
Et qui fait ton bras redoutable
A mon amour fais-en l'aveu!
Chasse le doute qui m'accable!

(*Eclairs et tonnerre lointains*)

SAMSON

Dalila! que veux-tu de moi?
Crains que je ne doute de toi!

DALILA

Si j'ai conservé ma puissance,
Je veux l'essayer en ce jour,
Je veux éprouver ton amour
En réclamant ta confiance.

(*Eclairs et tonnerre de plus en plus rapprochés*)

SAMSON

Hélas! qu'importe à ton bonheur
Le lien sacré qui m'enchaine,
Ce secret que garde mon cœur?

DALILA

Par cet aveu soulage ma douleur!

SAMSON

Pour le ravir ta force est vaine!

DALILA

Oui! vain est mon pouvoir,
Car vaine est ta tendresse!
Quand je veux le savoir,
Ce secret qui me blesse,
Dont je veux la moitié,
Oses-tu, dans ton âme

DELILAH

But . . . no! what am I saying? Alas!
unhappy Delilah
trusts not your words.
Swaying my reason,
you have already deceived me with your
fickle promises!

SAMSON

[You say this] when for you I dare to forget
God,
his glory, my people, and my vow!
This God who set on me at birth
the holy seal of his power!

DELILAH

Well! Then understand my love.
It is your God himself of whom I am jealous!
This God who gave you birth,
this God who consecrated your life!
The vow that binds you to this God
and makes you so formidable,
to my love confide it!
Drive out the distrust that burdens me!

(*Distant thunder and lightning*)

SAMSON

Delilah, what do you want of me?
have no fear that I distrust you!

DELILAH

Though I have held back my power,
I want to put it to the test today.
I want to prove your love,
by demanding your trust.

(*Lightning and thunder coming gradually nearer*)

SAMSON

Alas! what does it matter to your happiness,
the sacred bond that binds me,
this secret hidden in my heart?

DELILAH

By disclosing it, comfort my sorrow!

SAMSON

You are powerless to rob me of it!

DELILAH

Yes! empty is my power,
for empty is your tenderness!
When I would know it,
this secret that frets me,
and which I want to share,
dare you, in your

Sans honte et sans pitié,
M'accuser d'être infâme?

SAMSON

D'une immense douleur
Ma pauvre âme accablée
Implore le Seigneur
D'une voix désolée.

DALILA

J'avais paré pour lui
Ma jeunesse et mes charmes!
Je n'ai plus aujourd' hui
Qu'à répandre des larmes.

SAMSON

Dieu tout-puissant, j'inoque ton appui!

DALILA

Pour ces derniers adieux
Ma voix est impuissante.
Fuis! Samson, fuis ces lieux
Où mourra ton amante!

SAMSON

Laisse-moi!

DALILA

Ton secret?

SAMSON

Je ne puis.

DALILA

Ton secret? ce secret qui cause mes alarmes!

SAMSON

L'orage sur ces monts
Déchaine sa colère.
Le Seigneur sur nos fronts
Fait gronder son tonnerre.

DALILA

Je le brave avec toi.
Viens!

SAMSON

Non!

DALILA

Viens!

shameless and pitiless soul,
accuse me of being unworthy?

SAMSON

Out of immense sorrow
my poor overburdened spirit
cries unto the Lord
in a desolate voice.

DELILAH

I had adorned myself for him
in all my youthful beauty!
Nothing is left to me now
but a resort to tears.

SAMSON

Almighty God, I beseech your support!

DELILAH

I cannot bring myself
to say these last farewells.
Fly, Samson, fly from this place
where your lover will die!

SAMSON

Let me go!

DELILAH

Your secret?

SAMSON

I cannot.

DELILAH

Your secret? This secret that frightens me?

SAMSON

The storm on these hills
unleashes its wrath.
Over our heads the Lord
causes his thunder to roll.

DELILAH

I'll face it with you.
Come to me!

SAMSON

No!

DELILAH

Come to me!

Please turn the page quietly.

SAMSON

Laisse-moi!
Je ne puis m'y résoudre . . .

DALILA

Que m'importe la foudre!

SAMSON

C'est la voix de mon Dieu.

DALILA

Lâche! cœur sans amour.
Je te méprise.
Adieu!

SAMSON

Let me go!
I cannot bring myself to . . .

DELILAH

What care I for the thunderbolt!

SAMSON

It is the voice of my God.

DELILAH

Coward! Loveless heart,
I despise you.
Farewell!

(*Delilah goes off towards her house; the storm is at its height. Samson, raising his arms to the sky, seems to be invoking God. He starts to follow Delilah, hesitates, and at length goes into her house. Philistine soldiers, entering, creep quietly up to Delilah's house.*)

(*Violent coup de tonnerre.*)

(*Loud clap of thunder.*)

DALILA
(*paraissant à sa fenêtre*)

A moi! Philistins! à moi!

DELILAH
(*appearing on the terrace*)

To me, Philistines! This way!

SAMSON

Trahison!

SAMSON

Treachery!

(*The soldiers rush into Delilah's house.*)

Rideau

Curtain



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SHERRILL MILNES, baritone
(High Priest of Dagon)

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Scherzo: Allegro vivace
Finale: Allegro molto

This concert is dedicated to the memory of Maurice Abravanel, a beloved teacher at Tanglewood for more than a decade, who died last fall at the age of ninety.

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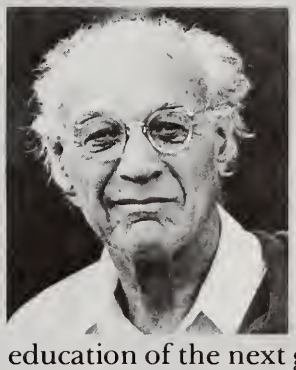
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In Memoriam

Maurice Abravanel

January 6, 1903–September 22, 1993



He never conducted the Boston Symphony Orchestra, yet during the last decade of his life, when he became a welcome "presence" at Tanglewood—including a summer as Acting Director of the Tanglewood Music Center in 1982, and thereafter as an annual artist-in-residence—Maurice Abravanel created among the BSO family a vibrant legacy surpassing that of many musicians who actually performed with the orchestra. His long-standing connections with many great composers of the century, his passionate dedication to the highest musical ideals, his commitment to the education of the next generation, and his warm humanity made him an irreplaceable figure who will long remain in the memory of those fortunate enough to have met and worked with him.

Abravanel came to Tanglewood after a varied and wide-ranging career. Born in Thessaloniki, Greece, to parents of Spanish-Portuguese Sephardic descent, he grew up in Switzerland and aimed at a medical degree. He also studied music. When he sought to work with Ferruccio Busoni, he was told that Busoni was too busy to take students but that he might work with Busoni's talented pupil Kurt Weill. This began a great friendship including collaboration in the premiere performances of many of Weill's works.

Abravanel began conducting in German theaters during the exciting Weimar period; among other things, he led a triumphant complete performance of Weill's *Mahagonny* at Kassel in 1930. When Hitler came to power, he moved to Paris. There he conducted Balanchine's ballet company in the world premiere of Weill's *The Seven Deadly Sins*. Recommendations from Bruno Walter and Wilhelm Furtwängler got him an appointment in 1936 as the youngest staff conductor at the Metropolitan Opera; he made his Met debut with Saint-Saëns' *Samson et Dalila* on December 26, 1936. Two years later he left the Met following conflicts with the management over rehearsal time. But by this time Weill was also in America and had begun composing for Broadway; Abravanel was the conductor for *Knickerbocker Holiday*, *Lady in the Dark*, *One Touch of Venus*, *The Firebrand of Florence*, and *Street Scene*. Even after moving to Utah he returned to Broadway in 1950 to conduct Marc Blitzstein's *Regina*, winning a Tony for his efforts.

Most people remember Maurice Abravanel as the longtime music director of the Utah Symphony. When he accepted the appointment in 1947—turning down a five-year contract with New York's Radio City Music Hall ("at a fabulous salary," as he later put it) to do so—he took on an orchestra in a state that had no strong tradition of concertgoing or support for the arts. He traveled to every corner of Utah with his orchestra, building enthusiasm while reaching out to all ages. Eventually the Utah Symphony achieved the highest per capita attendance at symphony concerts of any state.

Abravanel's programming was imaginative and wide-ranging. He played many recent works, especially by composers with whom he was closely acquainted, including Weill, Bloch, Honegger, Varèse, and Milhaud. But he also knew that he had to introduce his audience to pieces from the standard repertory that had not yet been performed in Utah, including standard works of Beethoven. He made a reputation with his orchestra in a long series of recordings, ranging from Handel oratorios such as *Samson* to the first recordings of Honegger's *Judith* and *King David*, and the

first complete Mahler symphony cycle recorded by an American orchestra.

Nothing shows Abravanel's interest in putting the work of art ahead of personalities more clearly than the manner of his retirement from the Utah Symphony. When a heart condition forced this move in 1979, he made no announcement of the fact until *after* his final concert, a performance of the Verdi *Requiem,* because he did not wish any element of publicity, sentiment, or ceremony to distract attention from Verdi's music.

For the last twenty-five years of his directorship in Utah, Abravanel also directed the Music Academy of the West, an advanced summer school in Santa Barbara, California. He retired from that position in 1980. His connection with the Boston Symphony and Tanglewood came in 1981, when Gunther Schuller, then director of the Berkshire (now Tanglewood) Music Center, brought him to Tanglewood as a conducting teacher. When Schuller took a year's leave of absence the following summer, Abravanel was appointed Acting Director of the school. Thereafter he came to Tanglewood as an artist-in-residence with no defined responsibilities; in everyone's opinion, he added so much to the place that the invitation was extended year after year. He attended rehearsals and concerts and made himself available for discussions of music past and music-making present. He heartened many young musicians with the genuine warmth of his enthusiasm for their skill and their efforts. And, in addition to his charm and elegance and humor, he brought a long memory of musicians and performances past. Once, for example, at a mention of Stravinsky's 1918 *L'Histoire du soldat*, his eyes lit up and he said, "I was at the premiere! And, you know, the books have it all wrong. It was *not* an immediate success; there was a lot of booing."

Maurice—as everyone at Tanglewood affectionately called him—had been at many momentous musical events, had collaborated with many great composers and performers, and he delved into this well-stocked store of memories when passing on his learning to the young and the not-so-young. Even to the very end—during preparations for Stockhausen's complex *Gruppen* in late August, a few weeks before his death—he was enthusiastically studying the score, listening to rehearsals, encouraging the performers, and passing on the torch of a great tradition.

NOTES

Camille Saint-Saëns
Samson et Dalila, Act II

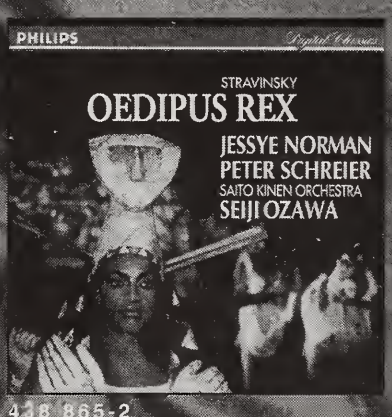
*Camille Saint-Saëns was born in Paris, France, on October 9, 1835, and died in Algiers on December 16, 1921. He began composing his second opera—*Samson et Dalila, *to a libretto by Ferdinand Lemaire based on the Biblical story in the Book of Judges, chapter 16—in 1867-68, took it up again in 1873, and completed it in 1876. Franz Liszt arranged for the first performance (unstaged) in Weimar, under the direction of Eduard Lassen, on December 2, 1877. The first American performance, also in concert form, was given at Carnegie Hall on March 25, 1892. This is the first performance of the second act (or anything other than the aria "Mon coeur s'oeuvre à ta voix") by the Boston Symphony Orchestra. In addition to the vocal soloists—Dalila (mezzo-soprano), Samson (tenor), and the High Priest of Dagon (baritone)—the score calls for three flutes (third doubling piccolo), two oboes and English horn, two clarinets and bass clarinet,*

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two bassoons and contrabassoon, four horns, three trumpets, two trombones, tuba, bass drum, cymbals, tam-tam, timpani, two harps, and strings.

For all that a handful of his works are regular favorites, we really know very little about Camille Saint-Saëns, one of the most prolific and longest-lived composers of the nineteenth century. Few people have heard more than the Third Violin Concerto or the Second Piano Concerto (of five). His best-known piece of all, the *Carnival of the Animals*, was written as a private joke never intended for publication. Moreover Saint-Saëns' maintained a careful control of himself; we know next to nothing about the man, as opposed to the musician. There are no diaries, no scandals to be found in his voluminous correspondence. He was educated and remained interested in a wide range of subjects. He published articles on the décor of ancient Roman theaters and communicated with learned bodies on questions of astronomy. He analyzed philosophical questions and wrote poetry and plays, at least one of which was performed with some success.

But most of all he was an astonishingly fluent, gifted musician. He played the keyboard part of a Beethoven violin sonata in a private concert before he was five years old and at ten made his formal debut playing concertos by Mozart and Beethoven, then offering to play, as an encore, any Beethoven sonata that the audience might be pleased to request. Berlioz said of him, "He knows everything, but lacks inexperience." If Berlioz was "all nerves," as one writer has expressed it, Saint-Saëns was all intellect.

His style was strongly influenced by such astonishingly diverse composers as Mozart and Liszt. He was a renowned Mozart performer all his life, and he always admired the clarity of thought and melodic line of that master. But he was a close personal friend of Liszt's, and his keyboard technique developed from the virtuosic exercises of that master. It was in imitation of Liszt that Saint-Saëns began composing symphonic poems; we hardly hear them today, alas, except for *Danse macabre*, which, like so many wonderful and effective pieces, has been relegated to Pops concerts. And of his baker's dozen of operas composed between 1864 and 1910, only the second is heard with any frequency.

Sex is what sells, as most theater impresarios would assert, and the subject matter of Saint-Saëns's most successful opera, based on the Biblical account of the mighty hero Samson brought low through the seductive wiles of Delilah, would surely seem to have been bound for success from the beginning. But in fact opera managements were leery of putting Biblical characters on the stage (this seems odd, given the number of precedents in the history of opera, but mid-nineteenth-century puritanical views on the theater were *sui generis*); in fact Saint-Saëns had conceived the work in the first place as an oratorio, since he still saw no prospect of a performance of his first opera, *Le Timbre d'argent*. He admired the oratorios of Handel and Mendelssohn, and he wanted to support a newly thriving choral movement in France. He asked Ferdinand Lemaire, who had recently married a relative of his, and in whom he discovered a real talent for versification, to give him a text for a Biblical oratorio; it was Lemaire who insisted on making it an opera. Saint-Saëns created the scenario himself, and a detailed outline of the dialogue, leaving only the versification to Lemaire. He began composition with the crucial second act. But after a hearing of this act, which aroused incomprehension, he abandoned the opera, convinced that it would never be performed.

Only after his third opera, *La Princesse jaune*, had been staged did he return to the earlier work. He gave a semi-private performance of act I in 1875, but the work was drubbed by the critics. Saint-Saëns soldiered on with the score, finishing it in 1876,

but no French theater was interested. Only his old friend Franz Liszt showed enthusiasm for the work, and had it performed in Weimar in 1877. It was not for another thirteen years that the score was heard in France, and not until 1892 that it was staged at the Paris Opéra.

The plot is strong in its simplicity, filled with grand strokes, nowhere more so than in the brilliant second act, which calls for only three singers. Delilah, a Philistine beauty, has fallen in love with the Hebrew hero Samson, who prays for God to shield him from her charms—even as he fears he will succumb. The second act opens with an orchestral tone-painting depicting the luxuriant foliage surrounding her retreat. Delilah revels in the power of her charms over men. Distant lightning threatens a storm. The High Priest arrives to report that Samson and the Hebrews have defeated the Philistines in battle. He offers Delilah gold if she will deliver Samson up to him. Delilah, loyal to her gods and enraged at their defeat, spurns the offer, but promises out of patriotic motives to learn the secret of Samson's awe-inspiring strength. When the High Priest leaves, Delilah questions whether she can succeed in the face of her lover's strength.

Samson arrives with the intention of saying his last farewell, for he knows that he must lead the Hebrews against the Philistines, and Delilah represents the enemy. She wheedles and teases him into confessing that, in spite of everything, he still loves her. This admission leads to her sensuous aria "Mon coeur s'ouvre à ta voix" ("My heart opens at your sweet voice"), the most famous number in the opera. Samson joins in at the end to make it a duet. Now Delilah begins working her treachery. Pretending to doubt that Samson really loves her, she begs him to prove his love by telling her his greatest secret—the secret of his strength. At first he refuses, but when she runs scornfully into the house, he hesitates, then follows—where we imagine him giving in to her. Philistine soldiers emerge from hiding. Delilah gives them an agreed-upon signal, and Samson realizes that he has been betrayed.

This second-act curtain is one of the great moments in opera, marking the point of maximum tension in the plot, with the hero now captive to his enemies. In the final act, Samson is blinded and his hair has been shorn; he is in chains, yoked to a millwheel. He hears the Hebrews lamenting their lot and bewailing his fall. He offers his life as sacrifice. The scene changes to the temple of Dagon, where the Philistines are planning to celebrate their triumph. The blind Samson is led in; Delilah taunts him with a twisted reflection of her love song, revealing that she had only pretended to

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love him in order to gain his secret. Samson prays to recover his strength as the Philistines celebrate with empty frivolity. When Samson is placed in the center of the temple for all to see and mock, he asks the boy who is his guide to place him by the two pillars that support the temple and, calling on God for vengeance, with a powerful effort, he brings down the entire building on the heads of the Philistines and himself; the curtain falls at once.

Saint-Saëns had an early enthusiasm for Wagner, and some influence from Wagner's early works can be heard in *Samson et Dalila*, as well as from French compositions that he admired, including some of Berlioz (*L'Enfance du Christ*, for example), and the popular operas of Gounod and Meyerbeer. In this one opera, at least, Saint-Saëns found a subject and a treatment that were particularly congenial to him. Though *Samson et Dalila* took a long time to attain its success, it has remained popular ever since, particularly as a showcase for the mezzo-sopranos and tenors who have sung the two title roles.

—Steven Ledbetter

Ludwig van Beethoven
Symphony No. 3 in E-flat, Opus 55, *Eroica*

Beethoven composed the Eroica *between May and November 1803, with some further polishing early the following year. It was privately performed in the Vienna town house of Prince Joseph von Lobkowitz, to whom the score is dedicated, in the summer of 1804, Beethoven conducting. The first public performance took place in Vienna on April 7, 1805. Ureli Corelli Hill and the Philharmonic Society gave the first American performance at the Apollo Rooms in New York on February 18, 1843. Georg Henschel led the first Boston Symphony performances of the* Eroica *during the orchestra's first season, in November 1881. Serge Koussevitzky led the orchestra's first Tanglewood performance on August 7, 1941, and Marek Janowski the most recent Tanglewood performance on August 29, 1993. The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, three horns, two trumpets, timpani, and strings.*

Rarely has any composition been so closely entwined with an anecdote about its composer's life than Beethoven's *Eroica* Symphony and the story of its intended dedication to Napoleon. On the face of it, everything seems direct and simple. Beethoven's friend Ferdinand Ries recalled the incident this way:

> In this symphony Beethoven had Buonaparte in mind, but as he was when he was First Consul. Beethoven esteemed him greatly at the time and likened him to the greatest Roman consuls. I as well as several of his more intimate friends saw a copy of the score lying upon his table with the word "Buonaparte" at the extreme top of the title page, and at the extreme bottom "Luigi van Beethoven," but not another word. Whether and with what the space between was to be filled out, I do not know. I was the first to bring him the intelligence that Buonaparte had proclaimed himself emperor, whereupon he flew into a rage and cried out: "Is he then, too, nothing more than an ordinary human being? Now he, too, will trample on all the rights of man and indulge only his ambition. He will exalt himself above all others, become a tyrant!" Beethoven went to the table, took hold of the title page by the top, tore it in two, and threw it on the floor. The first page was rewritten and only then did the symphony receive the title *Sinfonia eroica*.

Stated thus, it appears that Beethoven admired the republican Napoleon, the hero of the French Revolution, and despised the later Napoleon, the emperor and despot. But, in fact, the composer's feelings were far more ambivalent and fluctuated wildly

over many years. As early as 1796-97 he had composed some patriotic fighting songs which were explicitly anti-French. And when a publisher suggested in 1802 that he compose a sonata to celebrate the Revolution, Beethoven wrote explicitly of his disillusionment with Napoleon for having concluded a Concordat with the Vatican.

Beethoven's notion of dedicating a symphony to Napoleon, formed while he was writing the piece in the summer of 1803, had already begun to weaken by October of that year when he found out that his patron, Prince Lobkowitz, would be willing to pay a good fee for the dedication and performance rights for six months. The composer then thought of entitling the symphony "*Bonaparte*" but dedicating it to Lobkowitz. This was apparently the state of affairs in May 1804 when he heard from Ries the disconcerting news that Napoleon had declared himself emperor and (according to Ries's account) tore up the title page and rewrote it as "*Sinfonia eroica*" ("heroic symphony").

Unfortunately, however accurate Ries's recollection may be in the broad outline, it is mistaken in the final point: the title *Eroica* was not used until the parts were published over two years later. The title page that Beethoven tore up may have been that to his own autograph manuscript (which has since disappeared), but another manuscript (in the hand of a copyist) which was in Beethoven's possession reveals his outburst of emotion. The copyist had headed the manuscript "*Sinfonia Grande Intitulata Bonaparte*," but the last two words are crossed out and almost obliterated. Still, at some point, Beethoven himself added the words "*Geschrieben auf Bonaparte*" ("written on Bonaparte") in pencil on the title page, suggesting that he later reconsidered his emotional outburst. This reconsideration may have taken place already by August 1804, when he wrote to the publishers Breitkopf & Härtel in Leipzig to offer his latest works—a cornucopia including the oratorio *Christ on the Mount of Olives*, "a new grand symphony" (the Third), the Triple Concerto, and three piano sonatas, including two of the most famous (the *Waldstein*, Opus 53, and the *Appassionata*, Opus 57). At that time Beethoven noted to the publisher, "The title of the symphony is really *Bonaparte*."

By 1805, though, war broke out again between Austria and France after a peace that had held since about 1800. A title like *Bonaparte* would have marked Beethoven as politically suspicious at best. Thus, when it was published in 1806, the work became known as *Sinfonia eroica*. The heroism involved is not revolutionary propaganda of the true believer; it includes death as well as affirmation. Beethoven's recent biographer, Maynard Solomon, sees the symphony as Beethoven's rejection of the heroic ideals of the Revolution that had been spawned in the Enlightenment, owing to the fatal imperfection of the ruler, whose coming proved to be less than totally enlightened.

The thing that astonished early listeners most of all, perhaps, was the unusual length of the symphony: it ran almost twice as long as any symphony written to that date. But the first movement has not simply doubled its size with twice as many measures in each section. Rather, the proportions are changed. Although the exposition and recapitulation remain roughly the same size, the development grows to mammoth size and becomes the longest part of the movement; and the coda, far from being a perfunctory closing fanfare on the home key, becomes almost as long as the exposition. How is this possible? The answer lies basically in the new concentration of musical ideas, and their harmonic implications.

The first movement of the *Eroica* has not a single theme that stands complete in and of itself, no melody that runs its course and comes to a full stop. On the contrary, things begin in a straightforward way but shade off immediately into doubt and ambiguity. The tenth note—a C-sharp that Beethoven leaves dangling uncomfortably at the end (and that was part of his earliest sketch)—infuses enough energy to generate

the lengthy musical discourse, one function of which is to explain the meaning of the C-sharp, a note that does not belong in the key of E-flat. The troublesome note appears in every conceivable context, as if Beethoven is trying to suggest each time, "Perhaps *this* is its true meaning." Only at the very end of the movement do we hear the opening musical idea presented four successive times (with orchestral excitement building throughout) as a complete melody *without* the disturbing C-sharp. But a great deal also happens in that monumental first movement aside from the issue of E-flat and C-sharp. Beethoven's control of the constant flux of relative tension and relative relaxation from moment to moment throughout that gigantic architectural span remains one of the most awe-inspiring accomplishments in the history of music.

Although the first movement is perhaps the most remarkable in terms of the degree of new accomplishment it reveals, each of the other movements of the symphony is justly famous in its own right. The Adagio assai generated heated discussion as to the appropriateness of including a funeral march in a symphony; it is Beethoven at his most sombre. No attentive listener can fail to be moved by the shattering final measures in which the dark march theme of the opening returns for the last time, truncated, broken into fragments in a dying strain: a convincing demonstration of the power inherent in the music of silence.

The whirlwind of activity in the scherzo scarcely ceases for a moment. All suggestion of the traditional *menuetto* of symphonic third movements vanishes before a torrent of rushing notes and the irregular phrase structure of the opening. The three horns have an opportunity to show off in the Trio.

The last movement recalls one of Beethoven's major successes of the years immediately preceding—his ballet music for *The Creatures of Prometheus*. Its closing dance contained a musical idea that he had later worked into a set of piano variations (now known anachronistically as the "*Eroica* Variations") and to which he returned still later for the finale of the Third Symphony. Once again Beethoven produced a set of variations, sometimes using the bass of the theme, sometimes the melody. After the tension of the beginning movement and the sombre darkness of the funeral march, not to mention the near-demonic energy of the scherzo, this finale, with its cheerful, whistleable little tune varied in charming and characteristic ways, seems perhaps a little naive. Still, the fugal section in the center of the movement lends some density, and the wonderfully expressive oboe solo, accompanied by clarinets and bassoons in the Poco Andante just before the final rush to the end, lends an unexpected poignancy. The conclusion, with virtuosic outbursts on the horns and the energetic fanfares of the full orchestra, brings a satisfying close.

Many years later (though before he had composed the Ninth Symphony), Beethoven maintained that the Third remained his favorite of all his symphonies. In saying this, he no doubt recognized what listeners have felt ever since: that in the *Eroica* they first know the mature Beethoven, the composer who has held such a grip on the public imagination and on the attention of later composers. They know the Artist as Hero, a role that was eagerly sought by the romantics after Beethoven's time and remains, perhaps, the most frequently encountered image of the artist to this day.

—S.L.

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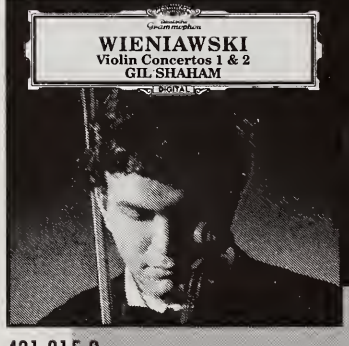
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PROKOFIEV — Symphony No. 1 in D, Opus 25, *Classical*
- Allegro
- Larghetto
- Gavotte. Non troppo allegro
- Finale: Molto vivace

MOZART — Violin Concerto No. 3 in G, K.216
- Allegro
- Adagio
- Rondeau: Allegro

GIL SHAHAM

INTERMISSION

HAYDN — Symphony No. 82 in C, *The Bear*
- Vivace assai
- Allegretto
- Menuet
- Finale: Vivace

RAVEL — *Mother Goose* Suite
- Pavane of the Sleeping Beauty
- Tom Thumb
- Laideronnette, Empress of the Pagodas
- Conversations of Beauty and the Beast
- The Fairy Garden

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NOTES

Sergei Prokofiev
Classical Symphony, Opus 25

Sergei Sergeyevitch Prokofiev was born in Sontzovka, near Ekaterinoslav in the Ukraine, on April 23, 1891, and died in Moscow on March 5, 1953. The Classical *Symphony, Opus 25, was written in 1916-17. The composer himself conducted the first performance in Petrograd on April 21, 1918; he also led the Russian Symphony Orchestra in the American premiere, which took place in New York in December of the same year. Serge Koussevitzky led the first BSO performances of the* Classical *Symphony in January 1927; Koussevitzky also led the first Tanglewood performance, on August 17, 1940. Christoph Eschenbach led the BSO's most recent Tanglewood performance on August 23, 1986. The score calls for a "classical" orchestra—two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, plus timpani and strings.*

This symphony is officially Prokofiev's Symphony No. 1 in D major, but the nickname "*Classical*" has taken hold so thoroughly that it is virtually never identified in the more formal way. Actually, it is not the first symphony Prokofiev ever composed; even before entering the St. Petersburg Conservatory he had had formal training from Reinhold Glière, a recent graduate in composition, on the advice of Taneyev, to whom the young Prokofiev had taken his earliest compositions when he was eleven years old. Glière had spent the summer of 1902 at the Prokofiev family home in Sontzovka and had led the boy (at his own insistence) through the stages of composing a symphony in G major. Two years later he entered the Conservatory, where another attempt at a symphony drew harsh criticism from the school's director, composer Alexander Glazunov.

It took Prokofiev eight years to get around to writing another symphony—the first one whose paternity he would acknowledge publicly. Ironically, having compared his 1908 work with his modern idol Scriabin, Prokofiev chose to write the new symphony after a distinctly older model: Haydn. The germ of the idea for the new symphony had been planted at about the time Prokofiev composed the now forgotten E minor work, while he was studying conducting with Nikolai Tcherepnin.

> I liked very much going to Tcherepnin's conducting class. Here it gradually became clear that the practice of constantly studying scores and then working with the orchestra in preparing them for performance was not only useful in terms of conducting but a help to me in learning more about orchestration.
>
> As Tcherepnin and I were sitting side by side with the score in front of us at one of those endless lessons, rehearsing the student orchestra, he would say, "Just listen to how marvelous the bassoon sounds right here!" And I gradually developed a taste for the scores of Haydn and Mozart: a taste for the bassoon playing staccato and the flute playing two octaves higher than the bassoon, etc. It was because of this that I conceived or thought up the *Classical Symphony*, although that was five or six years later. Right here I should note that, although I didn't learn all that I should have about orchestration in Rimsky-Korsakov's class, I made up for it in Tcherepnin's class.

The actual impetus to write the *Classical* Symphony came from Prokofiev's desire to compose an entire symphony without the use of a piano, which had been his constant aid in composition from his childhood improvisations to that time. It occurred to him that it might be easier to employ Haydn's style in that undertaking. And another thought intrigued him: if Haydn were alive at the time of his new composition (1916), how would he blend his own musical style with the newer elements of later music? Prokofiev decided to answer the question for him.

He began the symphony in the summer of 1916 with the Gavotte (the third movement) and wrote material for the other movements too. The following summer, near Petrograd, he discarded the original finale entirely and rewrote it, while polishing the rest of the work. "And when it began to hang together, I renamed it the *Classical Symphony.* First because that was simpler. Second, out of mischief . . . and in the secret hope that in the end I would be the winner if the symphony really did prove to be a classic." And so it has proved: no symphonic work of Prokofiev's is performed more frequently or received with greater delight. Its directness and wit, its brevity, and its fusion of Haydnesque clarity with Prokofiev's youthful grotesqueries have won champions for the *Classical* Symphony both in Russia and in the West, when so much of Prokofiev's music is still evaluated according to the political stance of the critic.

The opening *coup d'archet* and arpeggiation of the D major triad take us back immediately to the world of the Viennese classics, as also the size of the orchestra and the way the various instruments are handled. But Prokofiev's sudden shift to C major only eleven measures into the piece tells us that the classical air is not simple imitation or pastiche, but a reworking of traditional musical gestures with witty modern twists. Still, the opening Allegro is in a straightforward sonata form, with a wonderful developmental climax in which the violins play the secondary theme metrically shifted by one beat. The Larghetto unfolds a simple rondo form, equally clear in its returns to the descending lyrical theme in the violins. The Gavotte is absolutely quintessential Prokofiev in its blend of innocent dance with delightful, unexpected twists of harmony. Prokofiev returned to this dance many years later and expanded it for use in his ballet score for *Romeo and Juliet.* The brilliant rushing finale, Molto vivace, maintains its high spirits without let-up from beginning to end, partly because Prokofiev tried, in writing this movement, to use nothing but major chords. This plan demands some lightning changes of key that would have surprised old Haydn, but they would no doubt have delighted him, too.

—Steven Ledbetter

Wolfgang Amadè Mozart
Violin Concerto No. 3 in G, K.216

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He composed the five violin concertos, K.207, 211, 216, 218, and 219, between April and December 1775; K.216 was completed on September 12 and probably had its premiere in Salzburg not long afterward. The first Boston Symphony performances took place in February 1952, with Ernest Ansermet conducting and Arthur Grumiaux as soloist. Charles Munch led the first Tanglewood performance on July 18, 1953, with Isaac Stern as soloist. Seiji Ozawa led the most recent Tanglewood performance on July 7, 1991, with Itzhak Perlman. In addition to the solo instrument, the score calls for two each of oboes and horns plus orchestral strings.

Wolfgang's father Leopold was himself a musician of some note, a violinist and composer, whose great contribution was a violin method, *Versuch einer gründlichen Violinschule*, published in the very year of Wolfgang's birth and for a long time the standard work of its type. Needless to say, when Wolfgang's musical talent became apparent, the father undertook to devote himself wholeheartedly to his training and exhibition both as a moral obligation and a financial investment. (Alfred Einstein has justly remarked, "The proportions of obligation and investment are not easy to deter-

mine.") The training included instruction on both the violin and the harpsichord, with the result that Wolfgang was able to make professional use of his skill on both instruments.

It appears that his devotion to the violin dwindled after he moved permanently to Vienna and left his father's sphere of influence. Certainly in his maturity he preferred the keyboard as the principal vehicle of virtuosity, and it was for the keyboard that he composed his most profound concertos, whether for himself, for his students, or for other virtuosos. But during the earlier years, when he was still concertmaster in the court orchestra of the Archbishop Hieronymus Colloredo of Salzburg, playing the violin was one of his duties—one that he fulfilled with some distaste. His father continued to encourage his violin playing. In a letter of October 18, 1777, Leopold wrote, "You have no idea how well you play the violin, if you would only do yourself justice and play with boldness, spirit, and fire, as if you were the first violinist in Europe." Perhaps it was the constant paternal pressure that caused Wolfgang ultimately to drop the violin as a solo instrument. In Vienna he preferred to play the viola even in chamber music sessions, and his concert appearances were as a pianist. In any case, the five violin concertos were all composed during a single year, 1775, while Wolfgang was still concertmaster in Salzburg. It is not clear whether he wrote them for himself or for Gaetano Brunetti, an Italian violinist also in the Archbishop's orchestra; there is some evidence to suggest the latter possibility.

All five of the violin concertos, written when Mozart was but nineteen years old, date from a period when the composer was still consolidating his concerto style and before he had developed the range and dramatic power of his mature piano concertos, the real breakthrough in his new concerto treatment coming only with the E-flat piano concerto, K.271, in January 1777. Thus all five violin concertos precede the "mature" Mozart concerto, though this is not at all the same thing as saying that they are "immature" pieces.

Even within the space of the nine months during which they were composed, Mozart's concerto technique underwent substantial development, and the last three of the five concertos have long been a regular part of the repertory. Whatever it was that happened during the three months between the composition of the Second and the Third violin concertos, it had the effect of greatly deepening Mozart's art, of allowing him to move beyond the pure decoration of the *galant* style to a more sinewy and spacious kind of melody. The second theme of the orchestral ritornello has a striking

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shape that Mozart withholds from re-use until the end of the recapitulation. The development section begins in the dominant minor and moves with purposeful strides through a series of closely related keys back to the tonic and the recapitulation, in which the soloist dominates.

The Adagio is wonderfully dreamy, with muted upper strings in triplets and pizzicato cello and bass imparting some of the same expressive qualities as the slow movement of the much later piano concerto in C, K.467. The oboes take part in the dialogue with their little interjections in pairs. The Rondeau is a sprightly 3/8 dance in Allegro tempo. At the opening the wind instruments appear only for occasional punctuation, but they play a progressively more important role throughout. The biggest surprise comes with a change of meter (2/2) and the appearance of a totally new idea in G minor, a graceful dance step for the solo violin over pizzicato strings. This runs directly into a livelier tune of folklike character in G major. This two-section minor/major tune has recently been identified as a Hungarian melody known as the "Strasbourger"; hence the present concerto is the one that should bear the nickmane "*the Strasbourger,*" not the Fourth Violin Concerto, to which the name is sometimes applied. The wind instruments, having played a more vital role in the G major section, withdraw from prominence for a time after the beginning of the recapitulation, but they return in the whimsical coda to bring the concerto to a surprising and witty ending without any of the stringed instruments.

—S.L.

Joseph Haydn
Symphony No. 82 in C, *The Bear*

Franz Joseph Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. His Symphony No. 82 is one of six composed for Paris. The number bears no relation to the order of composition of the six works (Nos. 82-87); the present C major symphony was composed in 1786, probably the last of the six to be completed, and it apparently received its first performance in Paris in the series of "Le Concert de la Loge Olympique" in 1787. The Boston Symphony Orchestra gave the first American performances, under the direction of Arthur Nikisch, on December 6 and 7, 1889. This is the BSO's first performance of this symphony at Tanglewood. The score calls for one flute, two oboes, two bassoons, two horns in C alto (at times replaced in these concerts by optional trumpets) in the first, third, and fourth movements, two horns in F in the second movement, timpani, and strings.

Paris was one of the most musical centers in Europe in the last half of the eighteenth century—at least until 1789—with many music publishers, several series of orchestral concerts sponsored by the nobility but attended by large general audiences, and many talented amateur musicians who played chamber music at home for the sheer pleasure of it. During the years that Haydn was living a quiet but very busy life in the service of Prince Nicolaus Esterházy in Vienna and, especially, at the princely estate of Eszterháza (now in Hungary near its Austrian border), the composer had no inkling of how famous he had already become. As early as 1764 four of his Opus 1 string quartets were published in Paris, followed in the same year by the Symphony No. 2 and a set of six string trios. The popularity continued through the 1770s and into the 1780s.

In 1785 the young and handsome music-loving Count d'Ogny, Claude-François-Marie Rigoley, proposed to commission a group of symphonies from Haydn for the concert organization of the Parisian Freemasons called Le Concert de la Loge Olym-

pique. The concertmaster of the organization, the Chevalier Saint-Georges, wrote to Haydn to offer the sum of 25 louis d'or per symphony, with an additional five louis for publication rights. Up to this point Haydn had earned nothing from his eighty-odd symphonies, so the sum proposed by the Parisian musicians seemed princely indeed.

Of the six Paris symphonies conventionally numbered 82 to 87, Haydn's own dated manuscripts survive for all but No. 85. We know that Nos. 83, 87, and probably 85 were composed in 1785, and that the even-numbered symphonies came the following year. They were probably all first performed on the concerts of the 1787 season. So well received were all six works that they were quickly adopted by the rival organization, the Concert Spirituel, as well.

Practically all the nicknames attached to various Haydn symphonies originated in the nineteenth century and have no authentic basis in the composer's conception. Probably the only reasonable purpose they serve is to provide a convenient—if often silly—tag to label a few of the dozens of symphonies in Haydn's enormous output; it is easier to refer to *L'Ours* or *The Bear* than "Symphony No. 82 in C major." At the same time, the nickname syndrome may well have contributed to the decline of Haydn's popularity during the Romantic era, when serious music was *serious*, witty music was regarded as light and trivial, and never (heaven forbid) should the twain meet. In any case, *The Bear* has no more significance as a title for No. 82 than *The Hen* does for No. 83. Some imaginative soul described the finale with the image of a dancing bear and the nickname stuck.

The Symphony No. 82 is one of a series of C major symphonies by Haydn, all of which are exceptionally brilliant in energy and festive sonority. The sweep of the first movement comes from the sharply etched rhythmic motives that provide strong continuity (the technique of imbuing his themes with an identifiable rhythmic profile is one of the things Beethoven learned from Haydn). This rhythmic life is combined with harmonic daring, including a stunningly bold dissonance just before the establishment of the new key (most of the instruments play the notes of the A-flat triad, emphasized by a *sforzando*, against a sustained G held in three different octaves by violas, horns, and oboes). Throughout this splendid movement the fanfare figures take on new life—and lead in unexpected directions—precisely when the listener expects them to be most stereotyped.

The Allegretto—a moderately fast "slow" movement—is laid out in one of Haydn's favorite schemes: a double variation form, alternating Theme I (major) with Theme II (minor), each being varied in turn. At first the major theme is scarcely changed at all, but after its second return, it is extended for further treatment. The Menuet in this case is a true minuet (unlike some of the examples in the other Paris symphonies), stately and pompous, with a Trio that is folklike with charmingly scored wind solos.

Judging from the review that greeted Symphony No. 82 when it was first performed in Boston, the finale was the only part of the symphony that made a hit:

> The "Bear" is a practically very recent "find" in Haydn's works; and after last Saturday's experience we think that few people will incline to think it an important one. The finale, however, is a gem. It was a pure delight to listen to, especially as it was superbly played.

Those words were written by the reviewer of the Boston *Transcript* who, though he didn't sign the article, was probably W.F. Apthorp, who later on (wearing his other hat) wrote the BSO's program notes. They are characteristic of the old blinkered view of Haydn as a genial comedian and nothing else.

The high-spirited finale begins with a drone on the pitch of the home key (like that of Haydn's very last symphony, still nearly a decade in the future) before dancing away on a tune of clearly popular character. Yet for all its accessibility, the movement

is replete with Haydn's technical refinement, including particularly the wide-ranging development, where drones introduce the folk dance in a dizzying series of unexpected keys before settling down for the restatement and the dazzling C major sunburst of the conclusion.

—S.L.

Maurice Ravel
Mother Goose Suite

Joseph Maurice Ravel was born in Ciboure, Basses Pyrénées, in the Basque region of France just a short distance from the Spanish border, on March 7, 1875, and died in Paris on December 28, 1937. He composed Ma Mère l'oye *for piano four-hands in the years 1908-10 and orchestrated it as a ballet in 1911. The original piano version was premiered by a pair of children, six and seven years old, at a concert of the Société Musicale Indépendante in Paris in 1910; the ballet version was first performed at the Théâtre des Arts in Paris in January 1912. Walter Damrosch led the New York Symphony Orchestra in the American premiere of the five-movement suite (made from the piano pieces, as opposed to the full ballet score) on November 8, 1912. Karl Muck led the first BSO performances of the suite in December 1913, Serge Koussevitzky the first Tanglewood performance in August 1938, and Jeffrey Tate the most recent Tanglewood performance in August 1989. The score calls for two flutes (second doubling piccolo), two oboes (second doubling English horn), two clarinets, two bassoons (second doubling contrabassoon), two horns (but no other brass instruments), timpani, triangle, cymbals, bass drum, tam-tam, xylophone, glockenspiel, celesta, harp, and strings.*

As an adult Ravel could and did penetrate the world of childhood as few composers before or since. It may be that this empathy came through a shared passion for toys—especially the mechanical kind—or simply because Ravel, who was always painfully sensitive about his small stature, felt more comfortable with persons still smaller than himself. His empathy for a child's point of view is especially apparent in his masterly and charming opera *L'Enfant et les sortilèges*, which deals with the experience of a naughty child whose long-mistreated toys come to life to teach him a lesson. (Ravel's opera is patently a major source of musical inspiration for the delightful contemporary opera *Where the Wild Things Are*, with music by Oliver Knussen to a libretto by Maurice Sendak.) Ravel's sensitivity is also revealed in his response to a series of illustrations of French fairy tales that he used as the basis of a suite of simple four-hand piano pieces called *Ma Mère l'oye* (*Mother Goose*) designed as a gift for Mimi and Jean Godebski, the children of his friends Ida and Cipa Godebski. The children were fairly accomplished pianists, but the work Ravel wrote for two of them to play together risks slightness of substance in its simplicity of technique. Nonetheless it is charming and clearly characterized throughout.

The most famous writer of fairy tales in France was Charles Perrault (1628-1703), who was responsible for adapting many folk tales to the taste of the aristocrats in the court of Louis XIV, among them the stories of Bluebeard and his many wives and Little Red Riding Hood. It was Perrault's 1697 book *Histoires ou contes du temps passé avec des moralitez* (*Stories or tales of the olden times, with morals*) that became known popularly in France as "Mother Goose"; yet Perrault provided only two of the tales for Ravel's suite and ballet: "The Sleeping Beauty" and "Hop o' my Thumb." The Countess d'Aulnoy, a contemporary imitator of Perrault, was the source for "Laideronette (The Ugly Little Girl), Empress of the Pagodas"; and the familiar tale of "Beauty and the Beast" came from a later book, *Magazin des Enfants, Contes Moraux* (*Children's Treas-*

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ury of Moral Tales), published by Marie Leprince de Beaumont in 1757.

The *Pavane de la Belle au bois dormant* (*Pavane of the Sleeping Beauty*) is a graceful dance, exceedingly brief and almost totally diatonic (this is surprising, considering Ravel's reputation for chromaticism). *Petit Poucet* (*Tom Thumb*) is a bit of a narrative of little Tom Thumb lost in the forest and casting out breadcrumbs to leave a trail for himself, only to find that the birds have eaten them all up. This movement is filled with marvels of ingenious invention: the melody representing poor Tom proceeding from 2/4 to 3/4 to 4/4 to 5/4 in meter, as he gets progressively more bewildered and lost; the scattering of crumbs in an unending sequence of thirds from the violins; and the chirping of the birds that eat them up in a series of complicated violin harmonics. *Laideronnette, impératrice des pagodes* (*Laideronette, Empress of the Pagodas*) indulges in a bit of orientalism (in the original piano version, the upper part was written entirely for the black keys of the piano, producing automatically a pentatonic melody), with repetitive figures in the percussion lending a genuinely eastern air. *Les Entretiens de la belle et de la bête* (*Conversations of Beauty and the Beast*) has generally been regarded as the favorite movement of the suite, if only because of the unchanging popularity of the fairy tale that inspired it. Beauty has a graceful waltz, to which the Beast contributes some inevitable growling. *Le Jardin féerique* (*The Fairy Garden*) concludes the suite with the same kind of quiet and utter simplicity as characterized the opening.

The orchestration of Ravel's delicate four-hand piano suite came about at the instigation of Jacques Rouché, who was the director of the Théâtre des Arts and who hoped to persuade Ravel to write a full-scale ballet with which French art might compete with Diaghilev's Ballets Russes, which had been enjoying sensational success (with, among other things, the epoch-making early ballets of Stravinsky). The best Rouché could get out of Ravel was the promise to orchestrate *Ma Mère l'oye* into a ballet. For this purpose Ravel devised a frame based on the story of Sleeping Beauty to begin and end the ballet, with the remaining fairy tales becoming, as it were, the dreams of the sleeping princess. In order to accomplish this, Ravel connected the scenes with interludes and added a prologue and a first scene as well. But it is the five-movement suite, the orchestral version of Ravel's children's piece, illuminated by his palette of colors bright and muted, that has captured public favor and keeps his nursery-rhyme score in performance.

—S.L.

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THOMAS HAMPSON

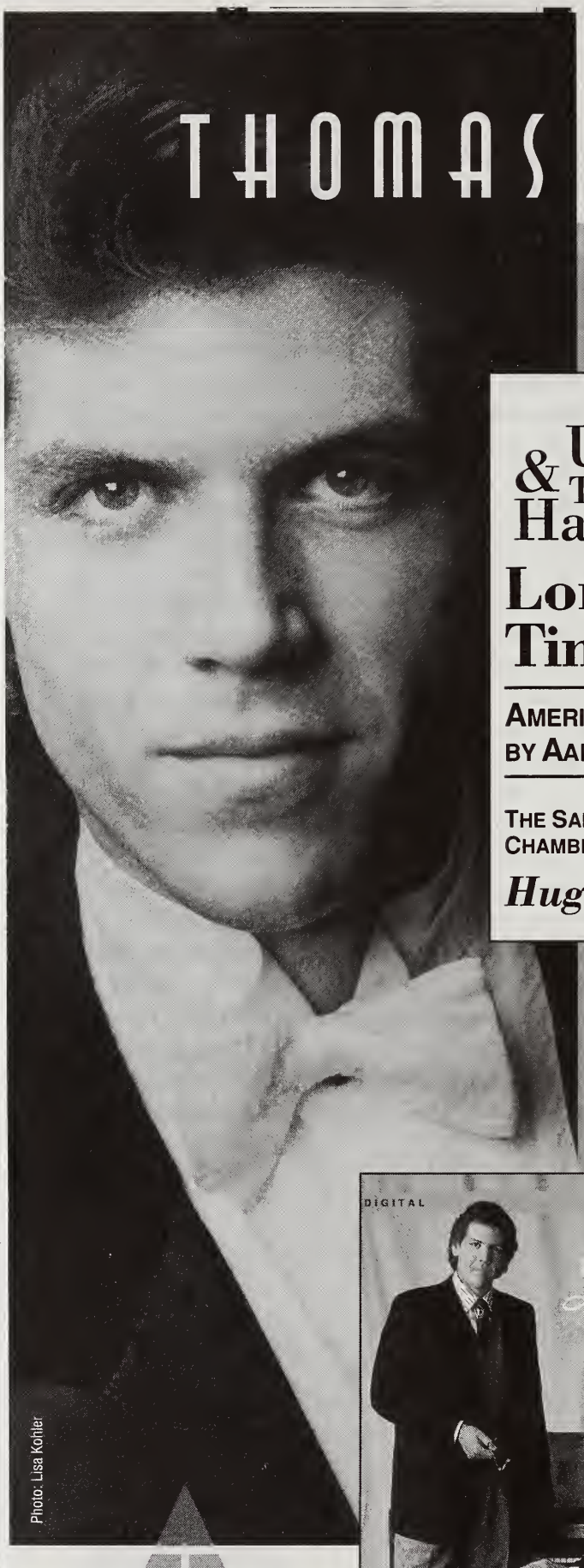


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EDO DE WAART, Music Director

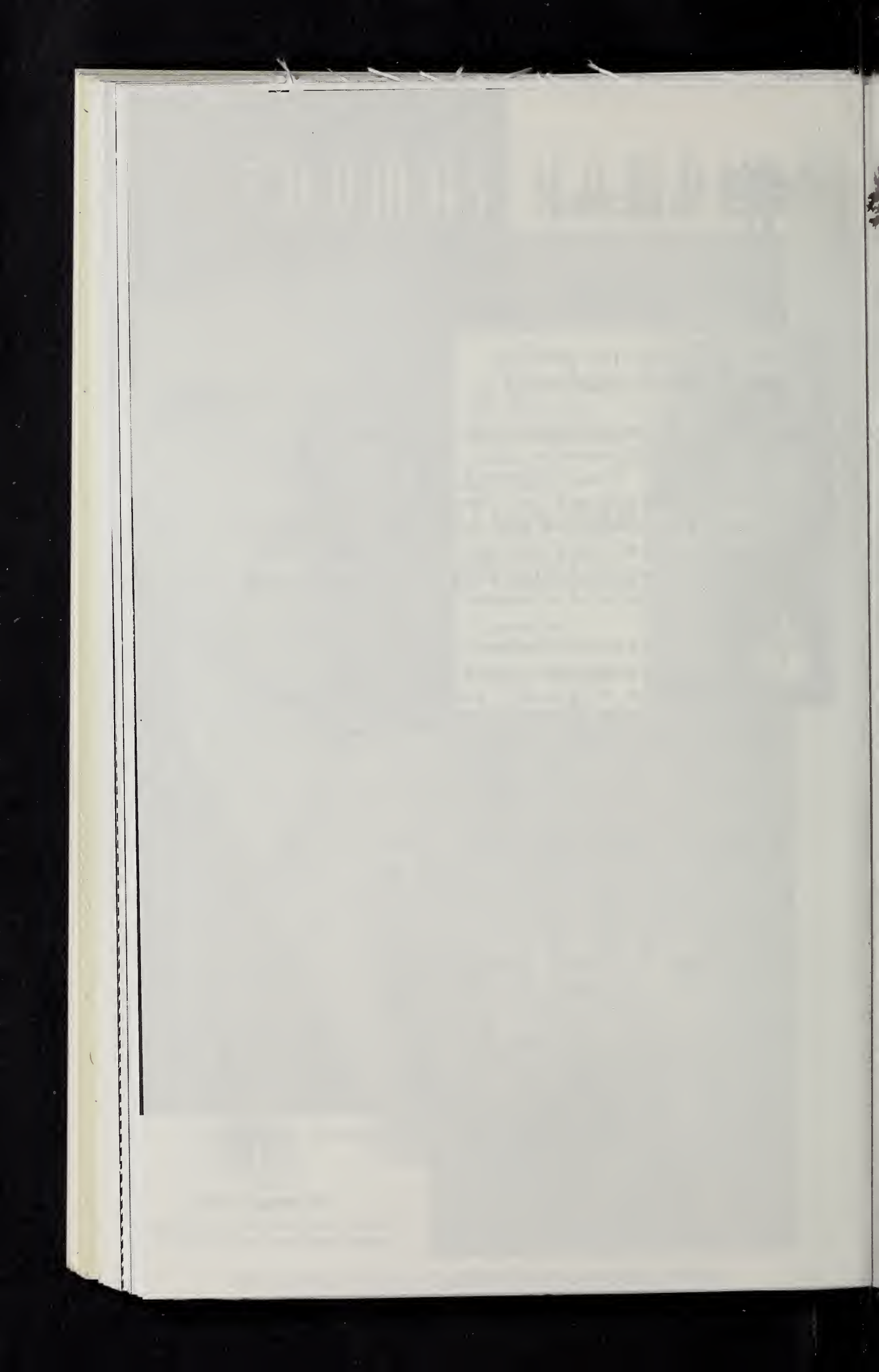
Sunday, July 10, at 2:30
David Zinman conducting

Baritone Thomas Hampson has unfortunately had to cancel his appearance this afternoon because of laryngitis. Today's concert will open with Brahms's Variations on a Theme by Haydn as originally scheduled and continue with Ravel's Piano Concerto in D for the left hand (in one movement), with pianist LEON FLEISHER, in place of Mahler's "Songs of a Wayfarer."

The second half of the program will begin with Debussy's "Prelude to the Afternoon of a Faun," replacing the originally scheduled Ravel songs. Debussy's "La Mer" will conclude the program as originally planned.

* * * * *

Equally renowned as pianist, conductor, and teacher, LEON FLEISHER made his debut with the New York Philharmonic in 1944 at sixteen and gained recognition as one of America's most important pianists. In the mid-1960s an ailment later diagnosed as "carpal tunnel syndrome" crippled his right hand. He eventually adjusted to a new career, mastering the keyboard literature for left hand and also forging a considerable reputation as a conductor. Named artistic director of the Tanglewood Music Center in 1985, Mr. Fleisher has recorded Ravel's Piano Concerto for the Left Hand with Seiji Ozawa and the Boston Symphony Orchestra for Sony Classical.





Tanglewood
1994

The Boston Symphony Orchestra is pleased to present the

MINNESOTA ORCHESTRA
EDO DE WAART, Music Director

Sunday, July 10, at 2:30

DAVID ZINMAN conducting

BRAHMS — Variations on a Theme by Haydn, Opus 56a

MAHLER — *Lieder eines fahrenden Gesellen* (Songs of a Wayfarer)

Wenn mein Schatz Hochzeit macht
Ging heut' Morgen über's Feld
Ich hab' ein glühend Messer
Die zwei blauen Augen von meinem Schatz

THOMAS HAMPSON, baritone

INTERMISSION

RAVEL — *Don Quichotte à Dulcinée*, for solo voice and orchestra

Chanson romanesque
Chanson épique
Chanson à boire

Mr. HAMPSON

DEBUSSY — *La Mer*, Three symphonic sketches

From Dawn to Noon on the Sea
Play of the Waves
Dialogue of the Wind and the Sea

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NOTES

Johannes Brahms
Variations on a Theme by Haydn, Opus 56a

Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. Working from sketches made in spring 1873 (or possibly late 1872), he composed these variations, but for two pianos and in the form now known as Opus 56b, in May, June, and early July 1873. The first hint of their other and now far more familiar life as a piece for orchestra is in a letter of September 4, 1873, to his publisher, Fritz Simrock, and more obliquely, in a request on the first of that month for a supply of orchestra manuscript paper. It may be that the idea of orchestrating the work came to him only after he had tried out the two-piano version with Clara Schumann in Bonn on August 20. At any rate, the orchestral score was quickly completed, so that Brahms was able to send it to Simrock on October 4. The letter accompanying the package for the first time attaches Haydn's name to the work, previously referred to simply as "Variations for two pianofortes" and "Variations for orchestra." The composer conducted the first performance at a Vienna Philharmonic concert, November 2, 1873. As for the two-piano version, the performance by Hans von Bülow and Charles Hallé in Manchester, England, on February 12, 1874, is the first of which we have certain record. A performance in Boston by the Theodore Thomas Orchestra on January 31, 1874, was probably the first in America. The scoring is discussed below.

Not the least of Brahms's oddities was his informed connoisseurship of old music. For example, he participated as contributing editor to many scholarly publishing projects, among them the complete editions of Handel, Mozart, Schubert, Chopin, and Schumann, and he prepared publications of works of Couperin and Carl Philipp Emanuel Bach. He was a serious collector of musical manuscripts and, as a very young man, he began to make copies of works that came his way and that interested him. These he collected in a folder marked "Copies of outstanding masterpieces of the 16th-18th centuries for study purposes," a practice he kept up until about 1870. In that collection we find a sheet with the Andante of Haydn's Symphony No. 16 in B-flat on one side and, on the other, some music labeled "Second movement of a divertimento for wind instruments by Haydn. *Chorale St. Antoni*." The side with the movement from the symphony is dated November 1870. The side with the *Chorale St. Antoni* is not dated, and in his edition of the variations for Norton, Donald M. McCorkle says that "from its appearance [it] seems to have been copied at a different time, probably later." We don't know, then, exactly when Brahms first saw the theme on which, in 1873, he made these beautiful variations. We do know that the person who showed it to him was Carl Ferdinand Pohl, librarian of the Society of Friends of Music in Vienna and author of an important, though unfinished, Haydn biography. There is no convincing evidence for Haydn's authorship of the divertimento from which this movement is taken (nor of the other five pieces in the set). Most scholars now attribute the piece to Haydn's pupil, Ignaz Pleyel.* McCorkle also points out that "the source of the title *Chorale St. Antoni* has not yet been explained to anyone's satisfaction." Eduard Hanslick's review of the first performance suggests that the theme is "probably a pilgrimage song." Others have speculated similarly, but their ideas, however plausible, have been no more than conjecture.

*Pleyel (1757-1831) as a young man spent five years with Haydn. He had quite a successful career as a pianist and composer, but eventually struck it rich in grand style with the piano factory he founded in 1807. Pleyel et Cie. is today the largest French manufacturer of pianos, and the Salle Pleyel is an important concert hall in Paris.

What matters is that Brahms found the theme beautiful and provocative. He took it over as he found it, for its first statement even staying with the wind-band character of the divertimento. The original is scored for two oboes, two horns, three bassoons, and serpent. Brahms gave the serpent line to the contrabassoon, doubling it with plucked cellos and basses, also adding a few tellingly placed notes for the trumpets. The full orchestra consists of two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, kettledrums, triangle, and strings. Brahms's decision about the scoring of the theme is thoroughly characteristic: making it sound so much like the original delights the antiquarian in him, and adding (though discreetly) the strings from the outset suggests the possibility of expansion into a real orchestral texture. He set great store by organic, carefully and subtly prepared and modulated progress from event to event.

The melody moves almost always by step and it stays within a narrow range. Its particular flavor resides in the emphasis (by reiteration) on the third and fourth notes of the major scale: the first six notes of the tune consist of nothing else—in fact, in half of the opening ten-measure strain, the melody note is D or E-flat. The prevalence of these notes suggests a certain kind of harmony—it is explicitly given in the two chords, something like an "amen" cadence, of the second measure—and that bias will indeed dominate the variations.

Something else that Brahms liked was rhythmic surprise and asymmetry, and when he first saw the *Chorale St. Antoni*, he must have been enchanted by its five-measure phrases. They go 3+2—or, more precisely, (2+1)+2—and that irregularity is what would have made the attribution to Haydn so plausible to Pohl, Brahms, and countless others. The middle section of the theme begins with two four-measure phrases, making a charming change from the fives, and Brahms faithfully maintains that design.

What the theme (Andante) has almost none of is minor-mode harmony—no more, at least, than just a hint at the beginning of the second strain. One of Brahms's wittiest surprises as he varies, explores, and expands the *Chorale* is, then, his insistence on the minor: three of the eight variations are in minor, and so is a considerable—and crucially placed—portion of the finale. And as early as Variation I, several other rules of this game are stated: 1) the sense of organic continuity from movement to movement (the bell-like "tolling"); 2) the possibility of role exchanges or the inverting of textures; 3) the grouping of notes by threes and the setting up of tensions between twos and threes.

The whole genre of an independent set of orchestral variations was quite new in 1873. And here, for the finale that follows his eight variations, Brahms did something so old and so forgotten that it, too, was new. He wrote a *passacaglia*, a set of variations over a repeated bass, thus creating a set of variations-within-variations. The bass is five measures long (of course) and hearing it is like looking at a child who resembles both parents—we aren't quite sure whether we are reminded more of the original *St. Antoni* melody or of its bass. The tempo is that of the theme, and Brahms gives us seventeen varied statements. They build rapidly and adventurously, and all the resources with which Brahms has made us familiar are paraded before us once more, and with wonderful freshness—contrapuntal imitations, groups of threes (often heard against twos), the minor mode (by suggestion at first, then explicitly in the last four statements), off-beats, things changing places within the texture (the bass, which had begun to creep upward in the tenth statement, has become the melody in the treble by the fourteenth). At the last statement, Brahms does the only possible remaining thing: he brings back the theme in quietly joyful triumph (and the patient triangle-player has his moment at last). And if you listen carefully to the last mutter-

ing scales in the violas and cellos, you will hear that the game of twos against threes isn't finished yet.

—from notes by
Michael Steinberg

Now Program Annotator of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

Gustav Mahler

Lieder eines fahrenden Gesellen (Songs of a Wayfarer)

Gustav Mahler was born in Kalischt (Kalište) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. He began writing the poems that became the basis of the Songs of a Wayfarer *in December 1883 and completed the music, for voice and piano, by January 1885. We have no first-performance date for this version, though there was surely at least a private reading. Mahler apparently never orchestrated the cycle until there were prospects of an orchestral performance. Then he worked out at least two complete versions, in the early 1890s, before he allowed the work to be performed. The premiere took place in Berlin, under the composer's direction, on March 16, 1896; the singer was bass Anton Sistermans. The orchestral accompaniment is scored for three flutes (third doubling piccolo), two oboes (second doubling English horn), three clarinets (third doubling bass clarinet), two bassoons, four horns, two trumpets, three trombones, timpani, triangle, glockenspiel, bells, harp, and strings.*

In 1883 the twenty-three-year-old Mahler was an impatient, occasionally insubordinate second conductor at the opera house in Kassel. Not for the last time in his distinguished career as opera conductor, he became infatuated with one of the sopranos on the company roster. To what degree his love was returned is not entirely clear; certainly Mahler spent many anguished hours of doubt, passing his fears along in letters to one of his best friends, Friedrich Löhr. He was always supremely discreet about his amours, however, and never once mentioned the lady's name in writing. We only know who she was because Löhr, to whom Mahler had unburdened his heart when they were spending holidays together, used it in writing back to him. The lady in question was one Johanna Richter, a new member of the company, about two years younger than the composer.

Johanna Emma Richter never had a career of more than mediocre success. She was offered a contract with the Kassel opera after appearing as a guest artist there in spring 1883. She left after four years and, throughout her singing career, rarely stayed longer than that in any one place. She finally retired from the stage about 1906 and earned her living thereafter giving singing lessons and recitals. She lived at least until 1943 (when she was in Danzig, or, as it is called today, Gdansk), but there is no indication that she ever married, nor do we have any way of knowing whether she herself was aware of her role in inspiring Mahler's earliest masterpiece.

In August 1884, soon after returning from his vacation with Löhr, Mahler wrote to his friend, "I have seen her again, and she is as enigmatic as ever! All I can say is: God help me!" By the beginning of 1885 things were no clearer as far as Mahler was concerned. He sent the following New Year's letter to Löhr:

> My Dear Fritz,
>
> On this morning of New Year's Day let my first thoughts be devoted to you. It was a strange way indeed that I spent the first minutes of this year. Yesterday evening I

was alone with her, both of us awaiting the new year's arrival almost without exchanging a word. Her thoughts were not bent on the present, and when the bell chimed and tears gushed from her eyes, it overwhelmed me that I, I might not dry them. She went into the adjacent room and stood for a while in silence at the window, and when she returned, still weeping, the nameless grief had risen up between us like an everlasting partition-wall, and there was nothing I could do but press her hand and go. As I came out of the door, the bells were ringing and the solemn chorale resounded from the tower.

Ah, dear Fritz—it was all as though the great director of the universe had meant to stage manage it perfectly. I wept all through the night in my dreams.

My signposts: I have written a cycle of songs, six of them so far, all dedicated to her. She does not know them. What can they tell her but what she knows. I shall send with this the concluding song, although the inadequate words cannot render even a small part.—The idea of the songs as a whole is that a wayfaring man, who has been stricken by fate, now sets forth into the world, travelling wherever his road may lead him.

It is most unlikely that the "song" Mahler sent his friend was anything other than the text alone. The process of setting four of the six texts to music occupied a good part of the next year. The earliest version was for voice with piano accompaniment, but it is very unlikely that Mahler thought of this as anything other than a draft of a work, and not a completed composition. The earliest manuscript of the score is headed by the words (here translated):

Tale of a "wayfarer" in 4 songs
for low voice with orchestral accompaniment
by Gustav Mahler
Piano reduction for 2 hands

Though the words "piano reduction" suggest that an orchestral version existed from which the piano part was prepared, it is more likely that Mahler had not yet gotten around to working out a full score. There are, in fact, a number of differences between this early version and the final score, including the fact that the two inner songs of the cycle appear in different keys than they finally assumed. So the early version was in several respects a work-in-progress, one that remained unheard—at least in public—for a decade. Mahler did not, it seems, begin orchestrating the cycle until after he had finished the First Symphony, and probably the Second and a good part of the Third as well. He was thus no orchestral neophyte when he did undertake the *Wayfarer* Songs. The First Symphony contains a number of passages that quote material from the song cycle, but it now appears as if the symphony was the place where they were first treated in any kind of orchestral guise. Early in the 1890s—almost certainly between 1891 and 1893—he completed a version of the songs in full score, but he neither published nor performed it. Apparently he was still determined to polish and refine the orchestral colors—and that was exactly what he did, probably during 1894 and 1895. The earlier version survives in a still unpublished manuscript that Mahler gave in 1895 to a lawyer friend, Hermann Behn; it was almost totally overlooked until Donald Mitchell analyzed it for the second volume of his Mahler study and discovered that it reveals, almost measure-by-measure, the process through which Mahler changed orchestral colors, clarified lines, and reduced everything with brilliant economy, so that every note "tells," and each notational detail specifies quite precisely the way Mahler wanted the instrumentalists to articulate the musical lines.

A few paragraphs ago I referred to the *Songs of a Wayfarer* as Mahler's earliest masterpiece. But from the extended chronology of its composition and elaboration, it is clear that the final, masterful version we know today is not an "early" work at all, but

rather more a "middle" work. Why the delay? There is no easy answer to this question. It is possible (though not quite definitely established) that the second song, at least, was performed in Prague, with piano, as early as April 20, 1886, but Mahler seems to have been in no hurry to accomplish the final transmutation of the score into orchestral garb. Donald Mitchell suggests—purely as a working hypothesis—that Mahler consciously put off finishing the *Wayfarer* Songs, even in a sense "suppressed" them, because of the fact that he was using the same material in his First Symphony, for fear that he would be reproached as a "song-symphonist"—a charge that was, indeed, leveled at him in any case. Be that as it may, we can now hear the symphony as a symphony and the song cycle as a song cycle, appreciating the qualities of each and the changes Mahler wrought in the material that they share.

Lieder eines fahrenden Gesellen is a deeply affecting contribution to that very German tradition—going back in music to Schubert's *Winterreise* and in literature still farther—that the young man who is unlucky in love must wander the wide world, finding in all the brightest and freshest of natural beauties reminders of his lost sweetheart and of his misery, which periodically bursts beyond the bounds of control, finally to achieve some kind of consolation in rest or oblivion or death.

—Steven Ledbetter

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Ging heut' Morgen über's Feld

Ging heut' Morgen über's Feld,
Tau noch auf den Gräsern hing,
Sprach zu mir der lust'ge Fink:
"Ei, du! Gelt?
Guten Morgen! Ei, gelt? Du!
Wird's nicht eine schöne Welt?
Schöne Welt? Zink! Zink!
Schön und flink!
Wie mir noch die Welt gefällt!"

Auch die Glockenblum' am Feld
hat mir lustig, guter Ding',
mit den Glöckchen, klinge, kling,
klinge, kling,
ihren Morgengruss geschellt:
"Wird's nicht eine schöne Welt?
Schöne Welt? Kling! Kling!
Kling! Kling! Schönes Ding!
Wie mir doch die Welt gefällt!
Heia!

Und da fing im Sonnenschein
gleich die Welt zu funkeln an;
Alles, alles, Ton und Farbe gewann!
Im Sonnenschein!
Blum' und Vogel, gross und klein.
"Guten Tag! Guten Tag!
Ist's nicht eine schöne Welt?
Ei, du! Gelt?
Ei, du! Gelt?
Schöne Welt!"

Nun fängt auch mein Glück wohl an!
Nun fängt auch mein Glück wohl an!
Nein! Nein! Das ich mein',
Mir nimmer, nimmer blühen kann!

This morning I went over the field,
dew was still hanging on the grass,
The merry finch spoke to me:
"Ah, is it you?
Good morning! Hey, you!
Isn't it a beautiful world?
Beautiful world? Chirp! Chirp!
Beautiful and alive!
How the world pleases me!"

Even the bluebells in the field
had a merry song for me,
with their bells—ting-a-ling!
ting-a-ling!
ringing out their morning greeting:
"Isn't it a beautiful world?
A beautiful world? Ting-a-ling!
Ting-a-ling! Beautiful thing!
How the world pleases me.
Hola!"

And then in the sunshine
the world began to sparkle;
Everything, everything gained tone and color
in the sunshine!
Flower and bird, large and small.
"Good day! Good day!
Isn't it a beautiful world?
Hey, you? Am I right?
Hey, you? Am I right?
Beautiful world!"

Now, perhaps, my happiness will begin.
Now, perhaps, my happiness will begin.
No, no! I am sure of that—
my live can never, never blossom!

Ich hab' ein glühend Messer

Ich hab' ein glühend Messer,
ein Messer in meiner Brust,
O weh! O weh!
Das schneid't so tief
in jede Freud' und jede Lust,
so tief! so tief!
Es schneid't so weh und tief!

Ach, was ist das für ein böser Gast!
Ach, was ist das für ein böser Gast!
Nimmer hält er Ruh'
nimmer hält er Rast!
Nicht bei Tag,
nicht bei Nacht, wenn ich schlief!
O weh! O weh! O weh!

I have a glowing dagger,
a dagger in my breast,
alas! alas!
It cuts so deeply
into every joy and every happiness,
so deeply! So deeply!
It cut so painfully and deeply!

Ah, what an unwelcome guest it is!
Ah, what an unwelcome guest it is!
It never grants me peace,
never grants me rest!
Not by day,
not by night, when I would sleep!
Alas! Alas! Alas!

Please turn the page quietly.

Wenn ich in den Himmel seh'
seh' ich zwei blaue Augen steh'n!
O weh! O weh!
Wenn ich im gelben Felde geh',
seh'ich von fern das blonde Haar
im Winde weh'n!
O weh! O weh!
Wenn ich aus dem Traum auffahr'
und höre klingen ihr silbern Lachen,
O weh! O weh!
Ich wollt' ich läg' auf der
schwarzen Bahr',
könnt' nimmer, nimmer die Augen
aufmachen!

When I look into the sky,
I see two blue eyes!
Alas! Alas!
Whenever I go into the golden fields,
I see from afar her blonde hair
blowing in the wind!
Alas! Alas!
When I start up from my dreams
and hear her silvery laughter ringing,
Alas! Alas!
I wish I were lying on the
black bier,
never, never to open my eyes again!

Wenn mein Schatz Hochzeit macht

Wenn mein Schatz Hochzeit macht,
fröhliche Hochzeit macht,
hab' ich meinen traurigen Tag!
Geh' ich in mein Kämmerlein,
dunkles Kämmerlein,
Weine! wein'! Um meinen Schatz,
um meinen lieben Schatz!

When my sweetheart marries,
happily marries,
it will be a sad day for me!
I shall go into my little room,
my dark little room,
and weep, weep for my sweetheart,
for my dear love!

Blümlein blau! Blümlein blau!
Verdorre nicht! Verdorre nicht!
Vöglein süss! Vöglein süss!
Du singst auf grüner Heide
"Ach! wie ist die Welt so schön!
Ziküth! Ziküth!"

Blue flower, blue flower,
do not fade, do not fade!
Sweet bird! Sweet bird!
You sing on the green meadow
"Ah! How lovely the world is!
Chirp! Chirp!"

Singet nicht! Blühet nicht!
Lenz ist ja vorbei!
Alles Singen ist nun aus!
Des Abends, wenn ich schlafen geh',
denk' ich an mein Leide!
An mein Leide!

Do not sing, do not blossom,
Spring is past!
All singing is over!
In the evening, when I go to sleep,
I think of my sorrow,
of my sorrow!



Die zwei blauen Augen von meinem Schatz

Die zwei blauen Augen von meinem Schatz,	My love's two blue eyes
die haben mich in die weite Welt geschickt.	have sent me forth into the world.
Da musst' ich Abschied nehmen	I had to bid farewell
vom allerliebsten Platz!	to the place I loved the most!
O Augen blau, warum habt ihr mich angeblickt?	Oh, blue eyes, why did you ever look at me?
Nun hab' ich ewig Leid und Grämen!	Now I have eternal pain and torment!
Ich bin ausgegangen in stiller Nacht,	I left in the stillness of night,
wohl über die dunkle Heide.	across the dark heath.
Hat mir niemand Ade gesagt.	No one said farewell to me.
Ade! Ade! Ade!	Farewell! Farewell! Farewell!
Mein Gesell' war Lieb' und Leide.	My companions were love and sorrow.
Auf der Strasse stand ein Lindenbaum,	On the street stood a linden tree,
da hab' ich zum ersten Mal im Schlaf geruht!	where I rested in sleep for the first time!
Unter dem Lindenbaum,	Under the linden tree,
Der hat seine Blüten über mich geschneit—	which snowed its blossoms over me—
da wusst' ich nicht wie das Leben tut,	then I no longer knew what life does—
war alles, alles wieder gut!	everything was good again!
Ach, alles wieder gut!	Oh, everything good again!
Alles, Lieb' und Leid,	Everything—love, and sorrow,
und Welt, und Traum!	and the world and my dreams!

—Gustav Mahler *—translations by S.L.*

Maurice Ravel

Don Quichotte à Dulcinée

Joseph Maurice Ravel was born in Ciboure near Saint-Jean-de-Luz, Basses-Pyrénées, in the Basque region of France just a short distance from the Spanish border, on March 7, 1875, and died in Paris on December 28, 1937. He composed his Don Quixote songs to texts of Paul Morand in 1932-33 as part of a projected film score. In addition to the voice, the score calls for two flutes, two oboes (second doubling English horn), two clarinets, two bassoons, two horns, one trumpet, timpani, vibraphone, castanets, harp, and strings.

Maurice Ravel composed three Don Quixote songs for a projected film in which the great Russian basso Fyodor Chaliapin was to play the knight of the woeful countenance. The project turned out to be something of a scandal, since the film's producers had simultaneously commissioned several composers (including Jacques Ibert, whose settings were ultimately used in the film) without telling any of them that they were engaging in a secret competition for the job. When the truth was discovered, Ravel withdrew from the project and sued the producers. Meanwhile, though, he and poet Paul Morand had written three songs—one romantic, with Spañish-tinted rhythms; one epic in a 5/4 meter typical of a Basque poetic genre; and a drinking song in the style of an Aragonese jota. Ravel was already quite ill as he worked on these songs;

though he lived another five years, they turned out to be the last works he completed. All three songs aim at the simplicity of folk music and dance, and the scoring is delicate, with the texture almost of chamber music. There are onomatopoeias that were put into the songs at the express request of Chaliapin, according to a note that Ravel added to the autograph, apparently to disclaim any responsibility for the idea!

—S.L.

Chanson romanesque

Si vous me disiez que la terre
A tant tourner vous offensa,
Je lui dépêcherais Pança:
Vous la verriez fixe et se taire.

Si vous me disiez que l'ennui

Vous vient du ciel trop fleuri
d'astres,
Déchirant les divins cadastres,
Je faucherais d'un coup la nuit.

Si vous me disiez que l'espace
Ainsi vidé ne vous plaît point,

Chevalier dieu, la lance au poing,
J'étoilerais le vent qui passe.

Mais si vous disiez que mon sang
Es plus à moi qu'à vous, ma Dame,

Je blêmirais dessous le blâme
Et je mourrais, vous bénissant.

O Dulcinée.

Romantic Song

If you were to tell me that the earth
offended you in its turning,
I would dispatch Panza:
you'd see it motionless and silent.

If you were to tell me that you are
bored
by a sky too filled with stars,

destroying the divine order,
I'd sweep them from the night with a
single blow.

If you were to tell me that space
thus emptied does not please you at
all,
the Knight, like a god, lance in hand,
would bestar the passing wind.

But if you were to tell me that blood
belongs more to me than to you, my
Lady,
I'd grow pale under that reproach
and I'd die, blessing you.

O Dulcinea.

Chanson épique

Bon Saint Michel qui me donnez loisir
De voir ma Dame et de l'entendre,
Bon Saint Michel qui me daignez choisir

Pour lui complaire et la défendre,
Bon Saint Michel veuillez descendre
Avec Saint Georges sur l'autel
De la Madone au bleu mantel.

D'un rayon du ciel bénissez ma lame
Et son égale en pureté
Et son égale in piété
Comme en pudeur et chasteté:
Ma Dame.

(O grand Saint Georges et Saint Michel)
L'ange qui veille sur ma veille,
Ma douce Dame si pareille
A vous, Madone au blue mantel!
Amen.

Epic Song

Good St. Michael who gives me liberty
to see my Lady and to hear her,
good St. Michael, who deigns to choose
me
to please and defend her,
good St. Michael, I pray you descend
with St. George upon the altar
of the Madonna of the blue mantle.

With a beam from heaven bless my blade
and its equal in purity
and its equal in piety
as in modesty and chastity:
my Lady.

(O great St. George and St. Michael)
The angel who watches over my vigil,
my gentle Lady so much like
you, Madonna of the blue mantle!
Amen.

Chanson à boire	Drinking Song
Foin du bâtard, illustre Dame,	A fig for the bastard, illustrious Lady,
Qui pour me perdre à vos doux yeux, Dit que l'amour et le vin vieux Mettent en deuil mon coeur, mon âme!	who to shame me in your sweet eyes, says that love and old wine will bring grief to my heart, my soul!
Je bois à la joie! La joie est le seul but Où je vais droit . . . lorsque j'ai bu!	I drink to joy! Joy is the one aim to which I go straight . . . when I am drunk!
Foin du jaloux, brune maîtresse,	A fig for the jealous, brunette mistress
Que geind, qui pleure et fait serment D'être toujours ce pâle amant Qui met de l'eau dans son ivresse!	who whines, who weeps, and vows always to be this pale lover who waters down his intoxication!
Je bois à la joie! La joie est le seul but Où je vais droit . . . lorsque j'ai bu!	I drink to joy! Joy is the one aim to which I go straight . . . when I am drunk!
—Paul Morand	*—translations by S.L.*

Claude Debussy
La Mer, Three symphonic sketches

Achille-Claude Debussy was born at St. Germain-en-Laye on August 22, 1862, and died in Paris on March 25, 1918. He began work on La Mer *during the summer of 1903 and completed the score in March 1905, though he continued to make revisions for many years. Camille Chevillard conducted the Lamoureux Orchestra in the first performance on October 15, 1905, in Paris. Karl Muck and the Boston Symphony Orchestra gave the American premiere on March 1, 1907.* La Mer *is scored for two flutes and piccolo, two oboes and English horn, two clarinets, three bassoons and contrabassoon (the latter in the third movement only), four horns, three trumpets, two cornets à piston (third movement only), three trombones, bass tuba, timpani, cymbals, tam-tam, triangle, glockenspiel, bass drum, two harps, and strings. The string section Debussy hoped for was an unusually large one, including sixteen cellos.*

Debussy had very little real experience of the sea, and that usually from the vantage point of a sandy beach. Yet among the few views of his childhood that the unusually private composer vouchsafed to the world was the occasional affectionate reference to summer vacations at Cannes, where he learned to love the sea. His parents even made plans that he should become a sailor (a life that could hardly have suited him for long), but they were scotched when a certain Mme. Mauté, who was giving the nine-year-old boy piano lessons, discovered his musical talent, and within a year he was studying piano and theory at the Paris Conservatoire.

Still, when he came to write *La Mer* thirty years later, Debussy commented that he was able to draw upon "innumerable memories" and that these were "worth more than reality, which generally weighs down one's thoughts too heavily." In the meantime, Debussy's memories were charged with images drawn not from actual experience on the sea but from literature and art. One hint of a source for the piece comes

from the title Debussy originally thought of giving the first movement: "Calm sea around the Sanguinary Islands." This was, in fact, the title of a short story by Camille Mauclair that had apparently been published in 1893 ("Iles Sanguinaires" is the French name for Sardinia and Corsica). It is even conceivable that Debussy was thinking of writing a sea-piece using this title as early as the 1890s, though in fact the first clear reference to *La Mer* comes from a letter of September 12, 1903, to André Messager: "I am working on three symphonic sketches under the title *La Mer: Mer belle aux Iles Sanguinaires*; *Jeux de vagues*; and *La Vent fait danser la mer*." Only the second of these titles ("Play of the Waves") remained in the final version. The first came from Mauclair's story, to be changed in the end to "From Dawn to Noon on the Sea"; the last ("The Wind Makes the Sea Dance") was later turned into the rather more neutral "Dialogue of the Wind and the Sea."

But the most direct inspiration for *La Mer* was probably from art. Debussy had admired the sea paintings of Turner, with their misty impalpability, which had been on display in Paris and which he may also have seen during London visits in 1902 and 1903, shortly before he began composing *La Mer*. Still more influential were the Japanese artists Hokusai and Hiroshige, whose work became enormously popular in France by the end of the nineteenth century. When the score of *La Mer* was published, Debussy requested that the cover design include a detail of Hokusai's most famous print, "The Hollow of the Wave off Kanagawa," the part showing the giant wave towering above and starting to curve over in its downward fall, its foaming billows frozen in a stylized pattern that almost resembles leaves on a tree.

Debussy came to *La Mer* soon after the great success of his one completed opera *Pelléas et Mélisande*, performed with great success in April 1902. In the following years, Debussy showed a new confidence in his art, prolifically turning out the second set of *Fêtes galantes*, the first set of *Images* for piano, and the brilliant piano solo *L'Isle joyeuse*, as well as *La Mer*. Moreover he may well have expected *La Mer* to be even more successful with the public than the opera had been, if only because the music was more



Hokusai's "The Hollow of the Wave off Kanagawa"

assertive than that of the opera (whose whole dramatic point is inactivity, faithfully mirrored in the music). *La Mer*, for all of Debussy's modesty in calling it simply "three symphonic sketches," is nothing less than a full-fledged symphony, with interrelationships between the movements and an artful balance of tension and repose, climax and release. It has been called the greatest symphony ever written by a French composer.

But the work at its premiere caused violent controversy, with assessments ranging from "the composer's finest work" to "lifeless as dried plants in a herbarium." The rehearsals had been marked by overt objections from the members of the orchestra. Debussy later told Stravinsky that the violinists had tied handkerchiefs to the tips of their bows in rehearsal as a sign of ridicule and protest. Part of the reason may have been non-musical: Debussy was, at just that time, an object of scandal. In the autumn of 1903 he had met Emma Bardac, the wife of a banker. In June 1904 he left his wife and moved into an apartment with Bardac, where they lived for the rest of Debussy's life. In October his wife attempted suicide, and a number of Debussy's friends broke off relations with him.

The mixed impression of the premiere was reversed when Debussy himself conducted *La Mer* in Paris on January 19 and 26, 1908—even though he had never before conducted an orchestra. Yet, as he wrote later, "One of my main impressions is that I really reached the heart of my own music." The two performances were spectacularly successful in a way Debussy had not seen since the premiere of *Pelléas*. (To give credit where credit is, at least in part, due, the orchestra had been prepared by Eduard Colonne before the composer took over for the last rehearsals.)

The first movement's title, "From Dawn to Noon on the Sea," is not intended to prescribe a particular program but merely to indicate a progression from near darkness, in which objects are indistinct, to brightness, in which they are clearly perceptible. (Debussy's friend Erik Satie, always a joker, and one who loved inventing elaborate titles for his own music, once commented to Debussy that he "particularly liked the bit at a quarter to eleven.") Debussy's pictorialism is wonderfully evocative in its suggestion of indistinct outlines that gradually appear to view, the light evidently breaking forth in the undulating tremolos of the strings just at the moment that the principal key, D-flat major, is established. The horns resound with melodic shapes using pentatonic scales over a moving cello line that is also pentatonic. Since this five-note scale is often used by composers to symbolize the orient, at least one commentator has suggested, possibly with tongue in cheek, that Debussy chose to open in this way because, of course, the sun rises in the east! A striking change comes with a new theme in the cellos, which seem at first to bring the motion to a halt and then to proceed in wavelike triplets, which build to the movement's climax.

The second movement, "Play of the Waves," is a lighter scherzo, scored with extreme delicacy. It is a lighter interlude between the stormy and emphatic passions of the first and last movements.

"Dialogue of the Wind and the Sea" begins with an evident pictorial image: the waves softly surging up in the low strings, answered by the winds—the *wood*winds, in fact—blowing high up in chromatic shrieks. The struggle of wind and waves is developed at length, turning to material drawn from the opening movement, and building to a brilliant sunlit conclusion.

—S.L.

Tanglewood
1 9 9 4

Sunday, July 10, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

JUILLIARD STRING QUARTET
Robert Mann, violin
Joel Smirnoff, violin
Samuel Rhodes, viola
Joel Krosnick, cello

HAYDN — Quartet in D minor, Hob. III:83
Andante grazioso
Menuetto ma non troppo Presto

BEETHOVEN — Quartet No. 15 in A minor, Opus 132
Assai sostenuto—Allegro
Allegro ma non tanto
Molto adagio
Alla Marcia, assai vivace—
Allegro appassionato

INTERMISSION

SCHUBERT — Quartet No. 14 in D minor, D.810,
Death and the Maiden
Allegro
Andante con moto
Scherzo. Allegro molto; Trio
Presto

Notes

The eighteenth century was a great age of civilized conversation in homes and cultured salons, in coffeeshops and congresses. The fine art of give-and-take that is fundamental to a successful conversation—no one hogging the agenda, no one getting left out—was also characteristic of the late eighteenth-century string quartet in the hands of Joseph Haydn. Titles like "father of the string quartet" usually exude the air of press agent puffery, but Haydn deserves such a title as much as anyone for his creative contribution in two different revolutions in the string quartet, one musical, the other social. First, he took a musical medium—two violins, viola, and cello—that had operated as a genial dictatorship (the first violinist got all the good parts) and recast it as a partnership of near-equals, each instrument having a vital and indispensable role to play, a more democratic system with the first violin functioning as chief executive. The second revolution came relatively late in his career after he had accomplished the first: chamber music came out of the intimate surroundings of private households and moved to the public stage to be performed before a paying audience. This change was largely accomplished with Haydn's late string quartets composed during and after his English visits, and it made new musical demands on the medium as well.

The quartet fragment that was published by Breitkopf & Härtel as "Opus 103" is the final step—or, rather, half-step—on the mighty path by means of which Haydn had created and established one of the fundamental musical genres. He found himself unable to complete this quartet, leaving only the two middle movements of a presumed four-movement plan. But even here—or perhaps especially here—in almost the last notes he was to compose, Haydn writes with a boldly searching harmonic language, with astonishing enharmonic investigations, that reveal his ever-probing imagination to be active to the end. The slow movement is resigned and profoundly expressive, ending with a coda in which "Haydn seems to bid farewell to music itself," as H.C. Robbins Landon put it. The minuet is energetic and restless, marked by an unexpected grand pause that Haydn added as an afterthought.

When the quartet fragment was published, it was Haydn's idea to have the publisher add a musical passage from one of his part-songs, a melody and text that he had already had printed on his calling cards by way of explanation that further music from this once inexhaustible source was not to be expected: "*Hin ist alle meine Kraft; alt und schwach bin ich*" ("Gone is all my strength; old and weak am I"). At the age of seventy-one, Haydn retired from composing. He lived six years longer, years of high honor, but no new achievement. And he ended, almost as he had begun, with his favorite medium of all, the string quartet.

* * * * *

Beethoven began working on the A minor quartet while still finishing up its immediate predecessor, Opus 127. His next three works, published as Opus 130, 131, and 132 (though the numbers do not reflect order of composition) are in many respects the most unusual of the entire series, and there has been a tendency to view them as a trilogy, though the composer himself never considered them so. Still, it is clear that during the period of composition he was intensely interested in formal contrapuntal devices, most obviously revealed in the *Grosse Fuge* of Opus 130 and the first-movement fugue of Opus 131. The A minor quartet, too, though it lacks a formal fugue, exploits contrapuntal devices especially in the working out of the basic thematic kernel that appears in the cello at the outset. This motive (heard both right side up and upside down) seems at first to be simply introductory; once the Allegro gets underway, we may be prepared to forget it. But in fact the Allegro theme is conceived as

a counterpoint to the Assai sostenuto of the opening measures, and Beethoven never lets us forget this fact as he reinterprets these materials in various ways throughout the movement. After the grim concentration of the opening movement, Beethoven planned a dance in Menuetto rhythm, Allegro ma non tanto, which also grows out of the contrapuntal combination of ideas (presented together by the two violins after four measures in which all the players offer one of the ideas in unison). The gloomy foreboding is dispelled in a Trio of rustic charm, with bagpipe drones and folklike tunes, but the return to the first part brings with it a sombre, unsmiling countenance.

What follows is one of the most extraordinary movements in all Beethoven—simultaneously an example of his command of musical expression and a practical response to musical antiquarianism. The heading, "*Heiliger Dankgesang eines Genesenen an die Gottheit, in der lydischen Tonart*" ("Sacred song of thanksgiving to the Deity, in the Lydian mode"), highlights the retrospective element: Beethoven had studied the ancient modes of ecclesiastical plainsong (though he had to remind himself on the original manuscript—since force of habit dies hard—that the Lydian mode involves the scale of F with B-natural instead of B-flat), and he employed that knowledge here, not to recall the past but rather to generate a music of utter timelessness. The hymn appears three times, with variations, alternating with a somewhat faster section in D major, marked "*Neue Kraft fühlend*" ("Feeling renewed strength"), which is itself a kind of variation of an unstated theme, ripe with elaborate ornamental scoring. The last return to the hymn, marked "*Mit innigster Empfindung*" ("With the most intimate feeling"), generates a grand climax that is simultaneously rich and austere.

Beethoven did not want to proceed directly from the spiritual elevation of the *Heiliger Dankgesang* to the emotions of a minor-key finale; he chose instead to bring in the sharpest contrast in the form of a march movement (the mundane following the ethereal) in A major. The march itself, which is never completed, links to the finale (Allegro appassionato) by means of an astonishing, pathetic instrumental recitative at the point where we expect a Trio. The final movement is built from material originally conceived for the Ninth Symphony but not used there. Here it becomes a rondo of great breadth and pathos, avoiding all the cute tricks that make the rondo normally a lighthearted romp. Just before the final Presto, the first violin, in its top register, reiterates the F-E semitone that made up half the opening motto of the first movement,



while the cello (in its tense high register) brings in the rondo theme. Even the turn to A major, for the coda, fails to brighten the taut nervousness of this powerful work.

* * * * *

In February 1817 Schubert wrote a brief but deeply moving song, *Der Tod und das Mädchen* ("Death and the Maiden"), D.531, to a poem by Matthias Claudius, in which a young girl becomes reconciled to Death, who sings gently lulling strains to soothe her anguish. The song (and its key of D minor) reappeared in Schubert's output seven years later to become the basis for one movement of his last string quartet but one, the quartet in D minor, D.810, composed early in 1824, and that movement has given the nickname to the entire work.

The D minor quartet is probably the most Beethovenian of all Schubert's compositions, defiant and abrupt in its gestures, sombre and even tragic in expression. The opening phrase, an imperious fortissimo gesture with driving triplets, quickly continues in hushed tones, but the triplet figure remains the moving element, marching forward and climbing tensely higher until it bursts out explosively. A short transition (with a more lyrical treatment of the triplets) leads to the new theme, almost a Rossinian operatic duet for the two violins beginning in F but moving to an A minor cadence that treats the second theme contrapuntally against a vigorous running sixteenth-note pattern. Soon both these ideas are combined with the original triplet figure to end the exposition in A major. The development begins with the "operatic" tune, but gradually the tensely nervous triplet figure takes over and leads to the fortissimo statement of the first theme, ushering in the recapitulation. The movement moves for a time to D major, with an air of reconciliation, but finally ends, by way of an expressive harmonic twist, in the minor.

The second movement is a set of variations on material drawn from the piano introduction to "Death and the Maiden" (eight bars of solemn chords suggesting that death comes as a welcome release) and Death's reply to the girl's terrors (the rather operatic music given to the "maiden" is not used in this version). The six variations, all but the fourth in the minor key, are noble and restrained, avoiding flashy gimmickry for its own sake. The movement ends with a brief coda. The scherzo is impetuously vigorous from the opening measure, setting off from a fierce syncopated phrase which comes to dominate the movement. The Trio is one of the few places in the piece where Schubert allows a more tranquil mood and a brightening to the major, but even here references to D minor recur.

The finale's racing tarantella rushes headlong almost throughout. When the music seems ready to settle into F major, the tarantella rhythm pauses for a second, as if breathless, and continues with a kind of chorale melody, but it is soon combined with the rushing 6/8 pattern. Except for the momentary pauses before the chorale-like theme, the pace never slackens. At the end it even picks up to a prestissimo conclusion, just as the tarantella itself was supposed to be continuously redoubled in energy until the dancers dropped from exhaustion. A propos of this conclusion, J.A. Westrup has commented, "One can imagine that even those who knew Schubert well were surprised by this extraordinary display of energy from the little man whom they knew as *Schwammerl* (Tubby)."

—Steven Ledbetter

ARTISTS

Jessye Norman



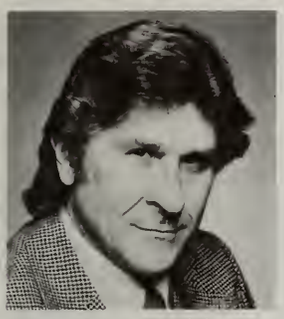
Jessye Norman regularly appears with the world's most prestigious orchestras and opera companies, and in recital in the major music centers. Highlights of her 1993-94 season have included appearances with the symphony orchestras of London, Boston, San Francisco, Toronto, Houston, and Chicago; a "Live From Lincoln Center" telecast with the Orchestra of St. Luke's; and recitals in Florida, Columbus, Pittsburgh, Ann Arbor, St. Paul, La Jolla, Seattle, Tucson, Vienna, Frankfurt, Munich, Cologne, London, Paris, and Barcelona. Ms. Norman was born in Augusta, Georgia; her teachers included Carolyn Grant at Howard University in Washington, D.C., Alice Duschak at Baltimore's Peabody Conservatory, and Pierre Bernac and Elizabeth Mannion at the University of Michigan. She began her professional life as a member of the Deutsche Oper Berlin, making her debut in December 1969 as Elisabeth in *Tannhäuser*, her first appearance on the operatic stage. Ms. Norman toured extensively in the 1970s and was soon appearing regularly at such festivals as Tanglewood, Ravinia, Edinburgh, Flanders, Aix-en-Provence, and Salzburg. She has sung a widely varied repertoire at the world's great opera houses; her Metropolitan Opera debut in Berlioz's *Les Troyens* opened the Met's centennial season in 1983. Ms. Norman's frequent television appearances have included a PBS telecast of the Saito Kinen Festival's production under Seiji Ozawa of Stravinsky's *Oedipus Rex*. The recipient of countless prestigious awards, she recently won an "Ace" Award from the National Academy of Cable Programming for "Jessye Norman at Nôtre Dame," and the Grand Prix at Japan's Symphony Hall 1992 International Music Awards. Besides her long-standing association with Philips Classics, she has also recorded for CBS Masterworks, Decca, Deutsche Grammophon, EMI/Angel, and Erato. Ms. Norman made her Boston Symphony debut at Tanglewood in 1972 and appeared with the orchestra most recently this past February in Boston and New York, performing and recording Britten's *Phaedra*, Haydn's *Scena di Berenice*, and Berlioz's *La Mort de Cléopâtre*.

Gary Lakes



American tenor Gary Lakes is acclaimed for his appearances in the demanding tenor roles of Wagner and Strauss, as well as in French and Italian dramatic repertoire. Mr. Lakes appears twice at Tanglewood this summer: in tonight's concert, and as Siegfried in act III of Wagner's *Götterdämmerung* under Bernard Haitink's direction in August. His other engagements this summer include Schoenberg's *Gurrelieder* at the Teatro Colon in Buenos Aires, where he has previously appeared as Samson and Lohengrin; Handel's *Ode for St. Cecilia's Day* at New York's Mostly Mozart Festival; and Mahler's Eighth Symphony at the Aspen Festival. In 1994-95 his engagements include Beethoven's Ninth Symphony and the *Ode for St. Cecilia's Day* in Japan with the Mostly Mozart Festival; a return to La Scala as Siegmund in *Die Walküre*; a return to the Opéra de Paris Bastille as Faust in Berlioz's *La Damnation de Faust*; and the title role in Wagner's *Rienzi* with De Vlaamse Opera in Antwerp. Other appearances with orchestra include Siegmund in act I of *Die Walküre* with the Dallas and St. Louis symphonies, and Mahler's *Das klagende Lied* and Symphony No. 8 with Amsterdam's Royal Concertgebouw Orchestra. In addition to his numerous roles at the Metropolitan Opera—among them Siegmund, Florestan in *Fidelio*, Aeneas in *Les Troyens*, and Erik in *Der fliegende Holländer*—Mr. Lakes has appeared with such major companies as the Vienna Staatsoper, San Francisco Opera, and Los Angeles Music Center Opera, and with such major orchestras as the New York Philharmonic, Chicago Symphony, London Philharmonic, and Orchestre de Paris. He made his Boston Symphony debut in the closing concerts of the orchestra's 1991-92 subscription season, as Siegmund in *Die Walküre*, act I, under Bernard Haitink's direction. Mr. Lakes is the recipient of two Grammy awards, for his Deutsche Grammophon recordings as Siegmund in *Die Walküre* and Bacchus in Strauss's *Ariadne auf Naxos* under James Levine's direction.

Sherrill Milnes



The American baritone Sherrill Milnes has performed with every major opera house and orchestra in the world. Mr. Milnes made his first important debut at New York City Opera in 1964, as Valentin in Gounod's *Faust*, and made his Metropolitan Opera debut also as Valentin a year later. His Met performance in Verdi's *Luisa Miller* launched him to stardom in 1968; his international career began in 1970 with *Macbeth* at the Vienna Staatsoper. Throughout his career he has been accorded numerous honors, including five honorary doctoral degrees. He was named a Commendatore of the Italian Republic in 1982 for his continuing commitment to Italian opera; he received New York City's Seal of Recognition onstage at the Metropolitan Opera in 1987. At the Met he has participated in sixteen new productions, the latest being Puccini's *La fanciulla del West* in 1991; seven Opening Night performances, most recently to begin the 1993-94 season; and ten national telecasts, including *La fanciulla del West* in 1992. Besides his appearances in opera, Mr. Milnes appears in recital and with orchestras throughout the United States. He holds the distinction of being the most-recorded American opera singer, with a discography of more than sixty recordings on all the major labels, encompassing operatic roles, Lieder, oratorio, symphonic works, and folk song. He is also featured on three music videos: "Homage to Verdi," "Sherrill Milnes: All-Star Gala," and "Sherrill Milnes at Juilliard: An Opera Master Class." Mr. Milnes has worked extensively with young singers throughout his career, including master classes and more extensive teaching during his concert and opera tours. In the fall of 1990 he became Professor of Music at the Yale University School of Music. In July 1991 he was chairman of the first American Vocal Arts Congress and Marian Anderson Vocal Arts Competition at the University of Maryland. An alumnus of the Tanglewood Music Center, Mr. Milnes made his Boston Symphony debut at Tanglewood in 1968 and appeared with the orchestra most recently in the gala Tanglewood concert marking the Music Center's fiftieth anniversary in July 1990.

André Previn



André Previn is familiar around the world as a conductor of the world's most esteemed orchestras, an award-winning composer of orchestral, chamber, stage, and film scores, a chamber music and jazz pianist, and as author and television host. An annual guest of the Vienna Philharmonic, he has appeared most often as guest conductor of the world's major and most recorded orchestras. Last season Mr. Previn became conductor laureate of the London Symphony Orchestra, renewing his relationship with the orchestra of which he was principal conductor for ten years. A prolific recording artist, he has also held artistic posts during the past quarter-century with the Los Angeles Philharmonic, Pittsburgh Symphony, Royal Philharmonic, and Houston Symphony. As a pianist, he enjoys performing and recording chamber music. He has recently returned to one of his first loves, jazz, performing and recording again with jazz bass legend Ray Brown and guitarist Mundell Lowe. Mr. Previn moved from his native Berlin to California as a child. He studied composition with Joseph Achron and Mario Castelnuovo-Tedesco and conducting with Pierre Monteux. Also at this time he began his musical and personal friendship with Joseph Szigeti, which imbued him with a lifelong interest in chamber music. As a teenager he began to work in the Hollywood film studios as conductor, arranger, and composer. Innumerable scores and four Academy Awards later, he began concentrating his efforts on the symphonic world. As a composer he has written works for Vladimir Ashkenazy, Yo-Yo Ma, and Dame Janet Baker; a music drama, *Every Good Boy Deserves Favor*, in collaboration with Tom Stoppard; and a Carnegie Hall centennial commission—*Honey and Rue*, to words of Toni Morrison—for Kathleen Battle. His new song cycle, *Billy the Kid*, will have its world premiere at Tanglewood next month, when he appears as pianist in recital with soprano Barbara Bonney. In November 1991 Doubleday released his memoir, "No Minor Chords—My Early Days in Hollywood," chronicling his years as composer, arranger and orchestrator, and music director at the MGM Studio. Mr. Previn has appeared regularly as a guest conductor with the Boston Symphony Orchestra since his Tanglewood debut in 1977.

Gil Shaham



Since his 1981 debut with the Jerusalem Symphony conducted by the late Alexander Schneider, violinist Gil Shaham has been acclaimed on both sides of the Atlantic. In 1989, on a day's notice, he substituted for an ailing Itzhak Perlman as soloist with the London Symphony and Michael Tilson Thomas, performing the Bruch and Sibelius violin concertos. Last summer he recorded the Korngold and Barber violin concertos. During the 1993-94 season he appeared with the Orpheus Chamber Orchestra performing and recording Vivaldi's *Four Seasons*, anticipating a 1994-95 tour with that ensemble. He was soloist with the Moscow Philharmonic on its tour of the United States in March 1994. Television audiences have seen him on numerous occasions, including an April 1993 appearance on PBS's "Charlie Rose" show. An exclusive Deutsche Grammophon artist, he has recorded concertos by Mendelssohn, Bruch, Paganini, Saint-Saëns, Tchaikovsky, Sibelius, and Wieniawski, as well as solo recital discs. Born in Champaign-Urbana, Illinois, in 1971, Gil Shaham moved with his parents to Israel in 1973. There, at seven, he began violin studies with Samuel Bernstein of the Rubin Academy of Music and was immediately granted annual scholarships by the America-Israel Cultural Foundation. In 1980, while studying with Haim Taub in Jerusalem, he made debuts with the Jerusalem Symphony and the Israel Philharmonic. Also that year he began his studies with Dorothy DeLay and Jens Ellerman at Aspen. In 1982, after taking first prize in Israel's Claremont Competition, he became a scholarship student at Juilliard, where he has worked with Ms. DeLay and Hyo Kang. Awarded the prestigious Avery Fisher Career Grant in 1990, Mr. Shaham is a graduate of the Horace Mann School in New York City and has also attended Columbia University. He plays a 1699 Stradivarius named

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after Countess Polignac, who was reputedly the French mistress of Benjamin Franklin while he was America's first ambassador to France. Mr. Shaham made his first Boston Symphony appearance last summer at Tanglewood, having made his BSO subscription series debut in a guest appearance with Hugh Wolff and the Saint Paul Chamber Orchestra in October 1992.

Juilliard String Quartet



The Juilliard String Quartet performs annually from coast to coast in North America and makes two European tours each season. This summer they perform at Lincoln Center's Mostly Mozart Festival and at Tanglewood. Program highlights of this year's engagements include Bach's *Art of the Fugue*, quartets of Beethoven, Hindemith, and Bartók, Schoenberg's *Verklärte Nacht*, John Harbison's *The Rewaking*, and Ginastera's Quartet No. 3 with soprano Benita Valente. The 1991-92 season marked the ensemble's forty-fifth anniversary. To celebrate their founding as quartet-in-residence at the Juilliard School they played a marathon evening of Elliott Carter's four string quartets on October 11, the exact date of their 1946 debut. Highlights of recent seasons have included the world premieres of John Harbison's *The Rewaking* and Billy Taylor's *Homage* (a work for string quartet and jazz trio), and complete cycles of the Beethoven quartets. The Juilliard Quartet's vast repertoire encompasses nearly 500 works, including more than 150 by twentieth-century composers. They were instrumental in reviving the quartets of Arnold Schoenberg, were the first to play all six Bartók quartets in this country, have premiered more than sixty compositions by American composers, and have also been involved with outstanding jazz composers and their works. In 1961 the ensemble became the first American string quartet to visit the Soviet Union after World War II. Their extensive touring schedule has also taken them to Australia, New Zealand, the Near and Far East, South America, Vientiane, Laos, Persepolis, and Iran. The Juilliard String Quartet records exclusively for Sony Classical. They have made more than 100 recordings, including Grammy-winning cycles of the Beethoven and Schoenberg quartets. In 1986 they were inducted into the Hall of Fame of the National Academy for Recording Arts and Sciences for their recording of the complete Bartók quartets. In 1986 they were the first chamber group to receive the Arturo Toscanini Artistic Achievement Award. In 1993 the group was awarded the "Preis der deutschen Schallplattenkritik" (German Record Critics Award) for lifetime achievement in the recording industry.

All four members of the Juilliard String Quartet are American-born and -trained. The only current member of the original quartet, first violinist **Robert Mann** made his recital debut in 1941 after winning the Naumburg Award. He is currently president of the Walter W. Naumburg Foundation and a Board member of the New York Philharmonic. He recently conducted the premiere of his most recent orchestral composition at the Juilliard School. A native of New York City, second violinist Joel **Smirnoff** attended the University of Chicago and the Juilliard School. The quartet's newest member, he was a Boston Symphony member for six years, won second prize in the International American Music Competition in 1983, and made his New York recital debut in 1985 at Carnegie Recital Hall. Also a native of New York City, violist Samuel **Rhodes** studied composition with Earl Kim and Roger Sessions at Princeton University. A frequent participant at the Marlboro Festival, he has performed a series of concerts at Carnegie Recital Hall devoted to the works of Paul Hindemith and has given the world premieres of works for unaccompanied viola by Milton Babbitt and Arthur Weisberg. Cellist Joel Krosnick is active as both performer and educator. A frequent recitalist and soloist in the United States and Europe, he has performed at New York's Weill Recital Hall, Merkin Hall, and Symphony Space, and appears regularly at the Miller Theatre with pianist Gilbert Kalish. Messrs. Smirnoff, Rhodes, and Krosnick are all members of the Tanglewood Music Center faculty.

The Minnesota Orchestra

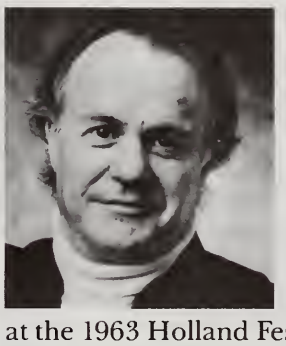
The Minnesota Orchestra, founded ninety years ago as the Minneapolis Symphony Orchestra, has long been recognized as one of America's leading symphony orchestras. Since September 1986 the Minnesota Orchestra has been guided by Edo de Waart, who carries on the tradition embodied in the ensemble's roster of celebrated music directors: Sir Neville Marriner (1979-86), Stanislaw Skrowaczewski (1960-79, now Conductor Laureate), Antal Dorati (1949-60), Dimitri Mitropoulos (1937-49), Eugene Ormandy (1931-36), Henri Verbrugghen (1923-31), and Emil Oberhoffer (1903-22). Eiji Oue will become the Minnesota Orchestra's ninth music director at the start of the 1995-96 season.

Performing year-round, the Minnesota Orchestra presents subscription concerts from September to May and a month-long Viennese Sommerfest, of which David Zinman is artistic director. Overseeing the orchestra's pops programming is Doc Severinsen, its first principal pops conductor. The orchestra's rapidly-expanding outreach projects are partly under the direction of William Eddins, Affiliate Artist/National Endowment for the Arts Assistant Conductor.

As early as 1923 the Minnesota Orchestra broadcast nationwide a concert under guest conductor Bruno Walter, inaugurating a radio presence that continues today with both weekly live regional broadcasts during the subscription season and national broadcasts produced by Minnesota Public Radio for the American Public Radio network and carried on 150 stations. The Minnesota Orchestra is also heard across the nation on the cable system of WFMT, Chicago's commercial fine arts radio station.

Minnesota Orchestra recordings date back nearly seventy years, to 1924, when the Minnesotans became the second major American orchestra to be heard on disc. Recordings for RCA Victor, Columbia, Mercury Records' "Living Presence" sereis, and Vox Records have been augmented in recent seasons by recordings for Telarc, EMI/Angel, CBS, Philips, and Virgin Classics.

David Zinman



David Zinman is artistic director of the Minnesota Orchestra's Viennese Sommerfest, a month-long classical musical festival at Orchestra Hall in Minneapolis which begins its fifteenth season the week after this Tanglewood concert. Mr. Zinman has been music director of the Baltimore Symphony Orchestra—with which he spends more than twenty weeks each season—since 1985 and last season was named music director of the Zurich Tonhalle Orchestra in Switzerland. It was Mr. Zinman's conducting studies at the Tanglewood Music Center that brought him to the attention of Pierre Monteux, who guided his musical development and gave him his first important conducting opportunities at the 1963 Holland Festival and with the London Symphony Orchestra. Since his American conducting debut in 1967 with the Philadelphia Orchestra, he has been engaged regularly as guest conductor with all the major orchestras and music festivals. From 1974 to 1985 he served as music director of the Rochester Philharmonic; before that he was director of the Rotterdam Philharmonic (1979-82) and the Netherlands Chamber Orchestra (1964-77). The 1993-94 season was characteristic of Mr. Zinman's wide-ranging activities; among his performances were the world premiere of Christopher Rouse's Cello Concerto with Yo-Yo Ma and the Los Angeles Philharmonic, Beethoven's complete *Egmont* music with the Pittsburgh Symphony, the premiere of Michael Daugherty's *Metropolis Symphony* with the Baltimore Symphony, and concerts with the Chicago Symphony, Philadelphia Orchestra, San Francisco Symphony, Montreal Symphony, and Orchestra of St. Luke's. Abroad, in addition to Zurich Tonhalle concerts, he conducted the Berlin Philharmonic, Budapest Festival Orchestra, Danish Radio Orchestra, and Orchestre de la Suisse Romande. His recordings have won three Grammy Awards, two Edison Prizes, and three Grand Prix du Disque; his discography now numbers more than fifty releases, including the best-selling recording of Górecki's Symphony No. 3 with Dawn Upshaw. His newest release, on RCA Victor Red Seal, is *The Jungle Book*, seven symphonic pieces by French composer Charles Koechlin, who was inspired by Kipling's classic tales. Mr. Zinman and the Baltimore Symphony have a multi-year contract devoted to American orchestral music with the Argo/London label; they have also recorded for Telarc and Sony Classical.

Thomas Hampson



Recognizing his achievements in opera, song, and recording, the International Classical Music Awards recently named American baritone Thomas Hampson "Male Singer of the Year 1993." This was the most recent of many honors conferred on Mr. Hampson, among them five Grammy nominations, the 1990 and 1992 Edison Prizes, the 1992 Grand Prix de Nouvelle Académie du Disque, *Musical America*'s 1991 citation as "Vocalist of the Year," the *Münchener Abendzeitung*'s 1992 "Stern des Jahres" for Lieder, the 1994 "Charles Cros, Académie du Disque Lyrique," and the Grand Prix du Disque, as well as an honorary doctor of music degree from Whitworth College. The thirty-nine-year-old singer hails from Spokane, Washington, and studied with Sr. Marietta Coyle, Elisabeth Schwarzkopf, Martial Singher, and Horst Günther. Recent engagements have included his debut in the title role of Ambroise Thomas' *Hamlet* in Monte Carlo, his Covent Garden debut as Figaro in Rossini's *Il barbiere di Siviglia*, his first Posa in a Zurich Opera House production of *Don Carlo*, his return to the title role of Henze's *Prinz von Homburg* for the same company, and appearances as Chorèbe (in *Les Troyens*) and Figaro at the Metropolitan Opera, as well as numerous recital and concert appearances throughout Europe and America. Mr. Hampson has also continued to be active in teaching, research, and recording. In addition to a live recital recording from the Edinburgh Festival, his recent studio projects have encompassed Lehár's *Die lustige Witwe*, "Romantic Songs" by Berlioz, Liszt, and Wagner, a disc of Walt Whitman settings, Mozart's *Le nozze di Figaro*, Mahler's *Des Knaben Wunderhorn* (based on the new critical edition of the 1892 piano-vocal version, published by Universal with Mr. Hampson's collaboration and sponsorship), choral works by Elinor Remick Warren, Bernstein's *Arias and Barcarolles*, and a two-disc set of Samuel Barber songs in collaboration with pianist John Browning and soprano Cheryl Studer. Highlights of his 1994 calendar include a recital tour of Europe and North America, summer concerts at the Ojai, Ravinia, Tanglewood, Mostly Mozart, Schleswig-Holstein, and Salzburg festivals, and the creation of the leading role of Valmont in the world premiere of Conrad Susa's *Les Liaisons dangereuses* for San Francisco Opera in September.

Minnesota Orchestra

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Eiji Oue, *Music Director Designate*
Stanislaw Skrowaczewski, *Conductor Laureate*
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Concertmaster
Elbert L. Carpenter Chair
Sarah Kwak
Associate Concertmaster
Lillian Nippert and
Edgar F. Zelle Chair
Roger Frisch
Assistant Concertmaster
Frederick B. Wells Chair
Stephanie Arado
Assistant Concertmaster
Loring M. Staples, Sr.,
Chair
Celine Leathead
Pamela Arnstein
Herman Straka
Deborah Serafini
Emily Basinger
Henry Gregorian
Nancy Rosen‡
Hyacinthe Tlucek
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Michael Adams
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**Acting Associate Principal*
†Acting Assistant Principal
‡Leave of Absence
°Part-time
§Substitute

Myrna Rian
Alison Antoun
Korey Konkol§
Charles Gray§

Cellos
Anthony Ross
Principal
John and Elizabeth Bates Cowles Chair
Janet Horvath‡
Associate Principal
Beth Rapier
Assistant Principal
Marcia Peck
Paul Thomas
Mina Fisher
Sachiya Isomura
Eric Wahlin
Katja Linfield
Stanley Atkins
Roger and Cynthia Britt Chair
Anna Clift§

Basses
Peter Lloyd
Principal
Jay Phillips Chair
Clifford Biggs
Associate Principal
James Clute
Assistant Principal
Clifford Johnson
William Schrickel
George Stahl
Robert Anderson
David Williamson

Flutes
Adam Kuenzel
Principal
Eileen Bigelow Chair
Barbara Leibundguth
Co-Principal
Adele Lorraine
Associate Principal
Wendy Williams

Piccolo
Adele Lorraine
Principal
Alene M. Grossman Chair

Alto Flute
Adele Lorraine

Oboes
Basil Reeve
Marilyn Zupnik
Co-Principals
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Carl Holub
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John Gilman Ordway Chair
Elizabeth Starr§

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Co-Principal
Chester Milosovich
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Bass Clarinet
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Merrimon Hipps, Jr.
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Marvin Dahlgren
Assistant Principal

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Principal
WAMSO Chair
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Elliot Fine
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Kathy Kienzle
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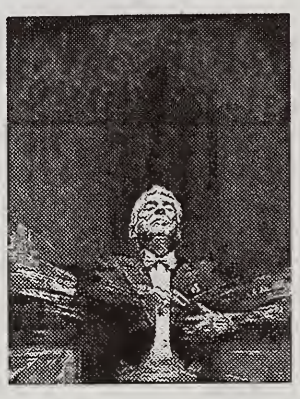
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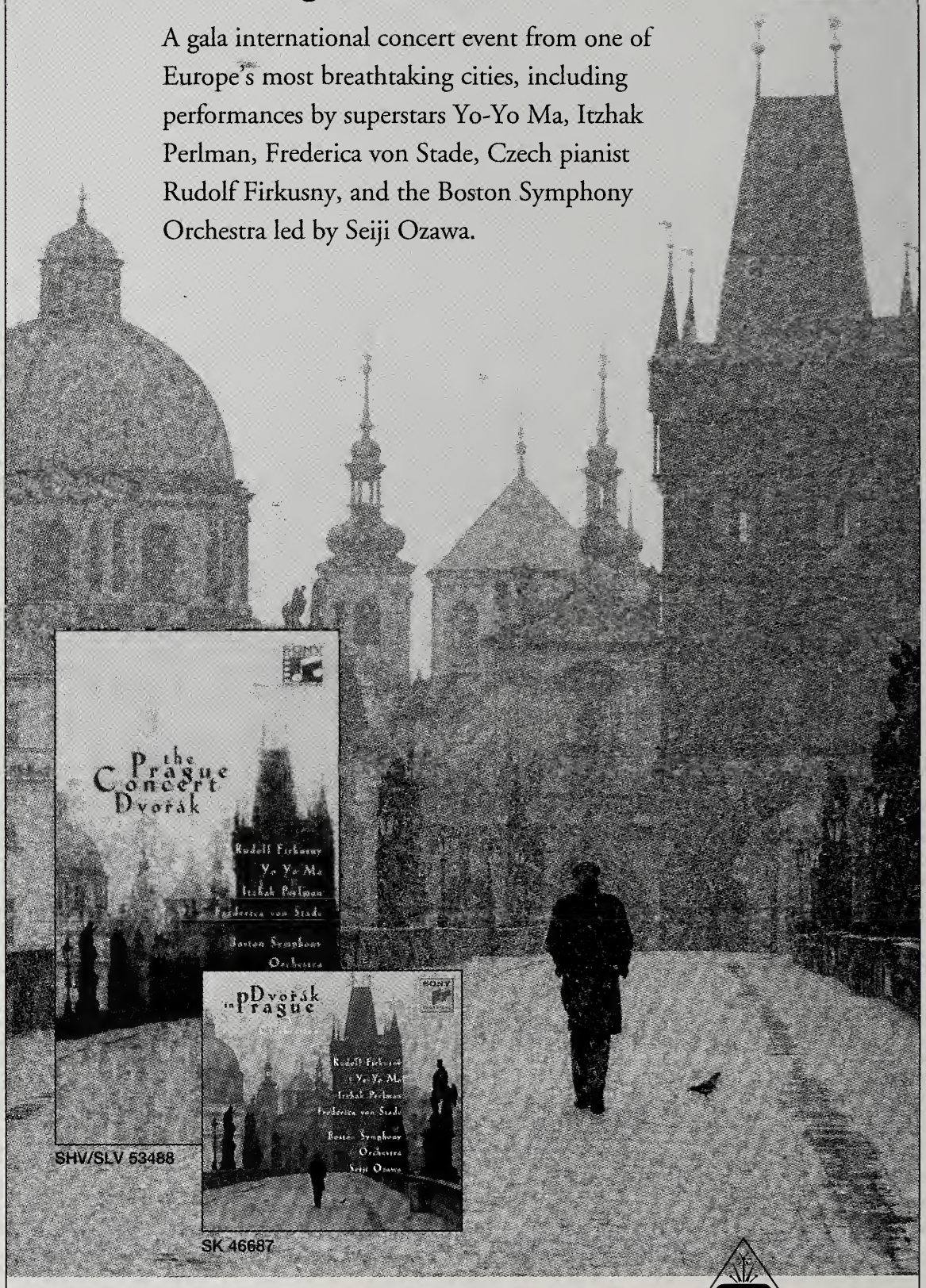
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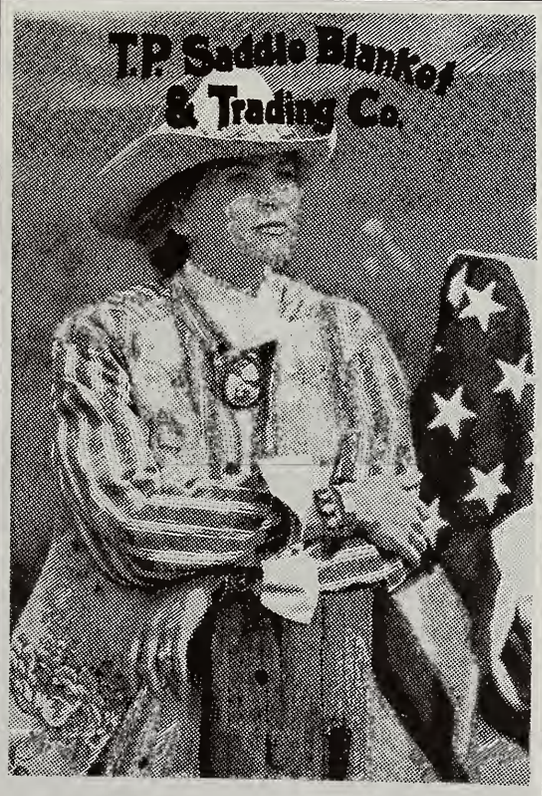
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SEIJI OZAWA
Music Director

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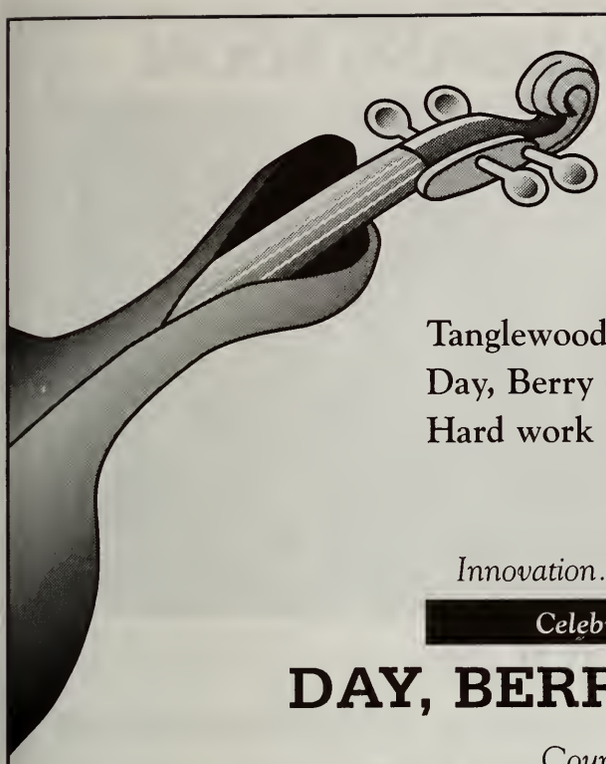
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Thursday, July 7, at 6

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PETER SERKIN, piano
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Music of Bach, Copland, Williams, Suppé, J. Strauss, Bernstein, and Beethoven

Friday, July 8, at 6:30 (Prelude)

GIL SHAHAM, violin
ANDRÉ PREVIN, piano

Music of Brahms and Prokofiev

Friday, July 8, at 8:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
JESSYE NORMAN, soprano
GARY LAKES, tenor
SHERRILL MILNES, baritone

SAINT-SAËNS *Samson et Dalila*, Act II
BEETHOVEN Symphony No. 3, *Eroica*

Saturday, July 9, at 8:30

BOSTON SYMPHONY ORCHESTRA
ANDRÉ PREVIN, conductor
GIL SHAHAM, violin

PROKOFIEV *Classical* Symphony
MOZART Violin Concerto No. 3 in G, K.216
HAYDN Symphony No. 82, *The Bear*
RAVEL *Mother Goose* Suite

Sunday, July 10, at 2:30

MINNESOTA ORCHESTRA
DAVID ZINMAN, conductor
THOMAS HAMPSON, baritone

BRAHMS Variations on a Theme by Haydn
MAHLER *Songs of a Wayfarer*
RAVEL *Don Quichotte à Dulcinée*
DEBUSSY *La Mer*

Sunday, July 10, at 8:30

JUILLIARD STRING QUARTET

Music of Haydn, Beethoven, and Schubert

Wednesday, July 13, at 8:30

THOMAS HAMPSON, baritone
JOHN BROWNING, piano
MEMBERS OF THE BOSTON SYMPHONY CHAMBER PLAYERS

Music of Samuel Barber

Friday, July 15, at 6:30 (Prelude)

ANDRÉ WATTS, piano
MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

Schubert's *Trout* Quintet

Friday, July 15, at 8:30

BOSTON SYMPHONY ORCHESTRA
MARISS JANSONS, conductor
ANDRÉ WATTS, piano

ALL-TCHAIKOVSKY PROGRAM
Polonaise from *Eugene Onegin*
Piano Concerto No. 1
Symphony No. 6, *Pathétique*

Saturday, July 16, at 8:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
PETER SERKIN, piano

MOZART Overture to *The Marriage of Figaro*
REGER Piano Concerto
BEETHOVEN Symphony No. 5

Sunday, July 17, at 2:30

BOSTON SYMPHONY ORCHESTRA
MARISS JANSONS, conductor
MIDORI, violin

STRAVINSKY Suite from *The Firebird*
PROKOFIEV Violin Concerto No. 2
DVOŘÁK Symphony No. 8

Wednesday, July 20, at 8:30

BOSTON POPS ORCHESTRA
HARRY ELLIS DICKSON, conductor

"A Centennial Salute to Arthur Fiedler"

Thursday, July 21, at 8:30

MARIA TIPO, piano
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Friday, July 22, at 6:30 (Prelude)

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

Friday, July 22, at 8:30

BOSTON SYMPHONY ORCHESTRA
LEONARD SLATKIN, conductor
CHRISTIAN ZACHARIAS, piano

CARTER *Holiday Overture*
BEETHOVEN Piano Concerto No. 2
STRAVINSKY *The Rite of Spring*

Saturday, July 23, at 8:30
The Leonard Bernstein Memorial Concert

TANGLEWOOD MUSIC CENTER ORCHESTRA
SEIJI OZAWA, conductor
LEON FLEISHER, piano
ITZHAK PERLMAN, violin

FOSS Piano Concerto for the Left Hand (world premiere; commissioned by the Boston Symphony Orchestra)
BERNSTEIN Serenade (after Plato's *Symposium*) for violin, strings, harp, and percussion
BRAHMS Symphony No. 4

Sunday, July 24, at 2:30

BOSTON SYMPHONY ORCHESTRA
LEONARD SLATKIN, conductor
ALICIA DE LARROCHA, piano

HAYDN Symphony No. 85, *La Reine*
RAVEL Piano Concerto in G
RESPIGHI *Ancient Airs and Dances*, Suite No. 3
GINASTERA *Variaciones concertantes*

Wednesday, July 27, at 8:30

RICHARD GOODE, piano

Music of Beethoven

Thursday, July 28, at 8:30

UTE LEMPER, soprano
BRUNO FONTAINE, piano

"A Cabaret Evening"
Songs of Kurt Weill and others

Friday, July 29, at 6:30 (Prelude)

BSO BRASS QUARTET

Music of Ramsoë , Purcell, and Gabrieli

Friday, July 29, at 8:30

BOSTON SYMPHONY ORCHESTRA
CHRISTIAN THIELEMANN, conductor
MARIA TIPO, piano

ALL-BEETHOVEN PROGRAM
Egmont Overture
Piano Concerto No. 1
Symphony No. 7

Saturday, July 30, at 8:30

BOSTON SYMPHONY ORCHESTRA
CHRISTIAN THIELEMANN, conductor
HERMANN PREY, baritone

STRAUSS *Don Juan*
SCHUBERT Songs for voice and orchestra (orchestrated by Brahms, Reger, Mottl, Webern, and Liszt)
SCHUMANN Symphony No. 4

Sunday, July 31, at 2:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
MIDORI, violin

MENDELSSOHN Overture to *A Midsummer Night's Dream*
HENZE Symphony No. 8
BEETHOVEN Violin Concerto



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TANGLEWOOD MUSIC CENTER
Leon Fleisher, Artistic Director
1994 Concert Schedule

Wednesday, July 6, at 8:30 p.m.
(Chamber Music Hall)
Sonata Recital—TMC Fellows

Saturday, July 9, at 2 p.m.
BUTI Young Artists Orchestra
André Smith conducting

Sunday, July 10, at 10 a.m.
Chamber Music—TMC Fellows

Monday, July 11, at 8:30 p.m.
Vocal Recital—TMC Fellows

Tuesday, July 12, at 8:30 p.m.
Tanglewood Music Center Orchestra
Seiji Ozawa, Thomas Dausgaard, and David Wroe conducting

Thursday, July 14, at 8:30 p.m.
Vocal Recital—TMC Fellows

Saturday, July 16, at 2 p.m.
Sonata Recital—TMC Fellows

Sunday, July 17, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, July 17, at 8:30 p.m.
Chamber Music—TMC Fellows

Monday, July 18, at 8:30 p.m.
Berkshire Night (residents of Berkshire Country admitted free of charge)
Tanglewood Music Center Orchestra
Members of the Conducting Class conducting

Tuesday, July 19, at 8:30 p.m.
Chamber Music—BUTI Young Artists

Saturday, July 23, at 2 p.m.
BUTI Young Artists Orchestra
David Wroe conducting

Saturday, July 23, at 8:30 p.m*
Leonard Bernstein Memorial Concert (Shed)
Tanglewood Music Center Orchestra
Seiji Ozawa conducting
Leon Fleisher, piano
Itzhak Perlman, violin
Music of Foss, Bernstein, and Brahms

Sunday, July 24, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, July 24, at 8:30 p.m.
Vocal Recital—TMC Fellows

Tuesday, July 26, at 8:30 p.m.
Music for Two Pianos—TMC Fellows

Saturday, July 30, at 2 p.m.
Vocal Recital—TMC Fellows

Sunday, July 31, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, July 31, at 8:30 p.m.
Chamber Music— BUTI Young Artists

Tuesday, August 2*
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon events begin at 2:30 p.m.
Gala concert at 8:30 p.m. (Shed)
Tanglewood Music Center Orchestra
Boston Symphony Orchestra
Seiji Ozawa, Leon Fleisher, and John Williams conducting
Maria Tipo, Emanuel Ax, and John Williams, pianos
To include Tchaikovsky *1812* Overture

Thursday, August 4, at 8:30 p.m.
Festival of Contemporary Music
The Fromm Concert at Tanglewood
Bang on a Can All-Stars

Saturday, August 6, at 2 p.m.
Festival of Contemporary Music
TMC Fellows
Music of Ives, Adams, Wolfe, Lang, Andriessen, and others

Sunday, August 7, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, August 7, at 8:30 p.m.
Festival of Contemporary Music
TMC Fellows
Reinbert de Leeuw conducting
Peter Serkin, piano
Messiaen's *Des Canyons aux étoiles*

Monday, August 8, at 8:30 p.m.
Festival of Contemporary Music
TMC Fellows
Music of Carter, Kirchner, and Davidovsky

Tuesday, August 9, at 8:30
Festival of Contemporary Music
TMC Fellows
Music of Mauricio Kagel

Wednesday, August 10, at 8:30 p.m.
Festival of Contemporary Music
Tanglewood Music Center Orchestra
Reinbert de Leeuw and Robert Spano conducting
Music of Ives, Knussen, Andriessen, Davidovsky, and a new work by Eric Zivian

Saturday, August 13, at 2 p.m.
Chamber Music—BUTI Young Artists

Performance Today

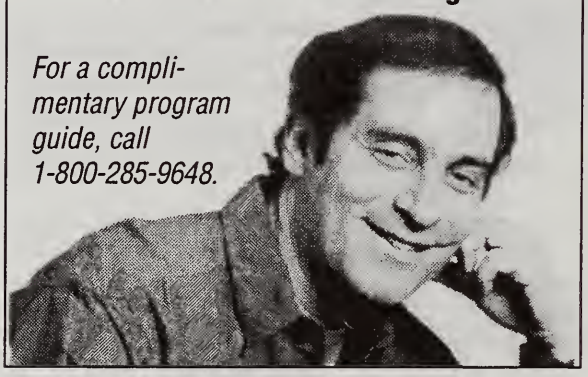
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Sunday, August 14, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, August 14, at 8:30 p.m.
Vocal Recital—TMC Fellows

Monday, August 15, at 8:30 p.m.
TMC Fellowship Ensembles-in-Residence

Tuesday, August 16, at 8:30 p.m.
Chamber Music—TMC Fellows

Thursday, August 18, at 8:30 p.m.
Vocal Recital—TMC Fellows

Saturday, August 20, at 2 p.m.
BUTI Young Artists Orchestra
Gisèle Ben-Dor conducting

Sunday, August 21, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, August 21, at 8:30 p.m.
Tanglewood Music Center Orchestra
Robert Spano and members of the Conducting Class conducting
Overture to Verdi's *La forza del destino*,
Act III of Puccini's *La bohème*,
and Sibelius's Symphony No. 5



Schedule subject to change.

Additional TMC events may take place at 4 p.m. on selected weekday afternoons; up-to-date weekly schedules are available at the Main Gate.

Except as noted, seats are unreserved and available one hour before concert time for a contribution of $6 ($8 for orchestra concerts). Tanglewood Friends are admitted without charge. Unless so stated, all concerts are held in Seiji Ozawa Hall.

*Tanglewood Festival ticket required; available at the Tanglewood box office

Programs designated "TMC Fellows" are performed by members of the Tanglewood Music Center Fellowship Program for advanced young performers 18 years of age and older. The Tanglewood Music Center Orchestra is made up of members of the Fellowship Program.

Programs designated "BUTI Young Artists" are performed by members of the Boston University Tanglewood Institute Young Artists Instrumental and Vocal Programs for high-school age musicians.

"Tanglewood on Parade," on Tuesday, August 2, is a day-long series of concert performances and other events highlighting the entire spectrum of Tanglewood performance activities, including the Tanglewood Music Center Fellowship Program, the Boston University Tanglewood Institute Young Artists Program, and the Boston Symphony Orchestra. "Tanglewood on Parade" is presented as a benefit for the Tanglewood Music Center. Tickets are required and are available at the Tanglewood box office.

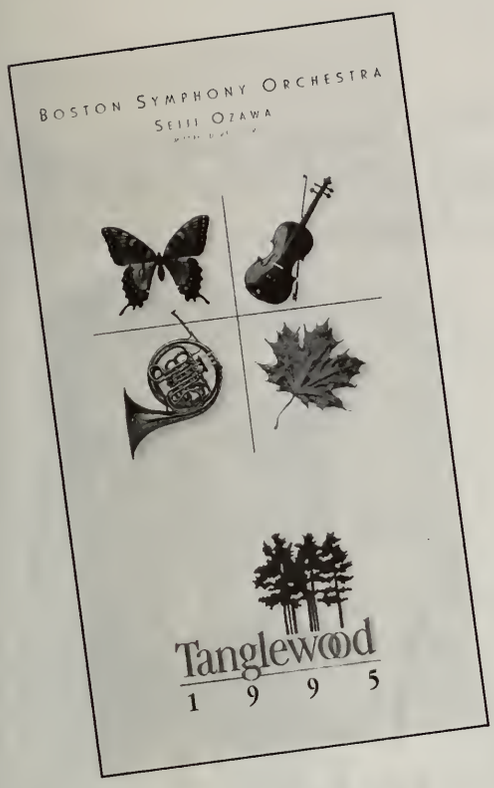
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Wednesday, July 13, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

Please note that Thomas Hampson has unfortunately had to cancel his appearance this evening due to laryngitis. We are fortunate that baritone Kurt Ollmann and pianist Donald St. Pierre are able to join John Browning for tonight's concert at very short notice.

KURT OLLMANN, baritone
JOHN BROWNING, piano
DONALD ST. PIERRE, piano

with MEMBERS OF THE BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin	Rebecca Young, viola
Marylou Speaker Churchill, violin	Jules Eskin, cello

I.

SAMUEL BARBER — *Mélodies passagères*, Opus 27
(Texts by Rainer Maria Rilke, from *Poèmes français*)

Puisque tout passe
Un cygne
Tombeau dans un parc
Le Clocher chante
Départ

KURT OLLMANN and DONALD ST. PIERRE

Texts and translations begin on page 4.

II.

BARBER — *Dover Beach*, for voice and string quartet, Opus 3
(Text by Matthew Arnold)

Mr. OLLMANN
Mr. LOWE, Ms. SPEAKER CHURCHILL, Ms. YOUNG, and Mr. ESKIN

Program continues . . .

III.

BARBER — Interlude No. 1

Piano Sonata, Opus 26
Allegro energico
Allegro vivace e leggero
Adagio mesto
Fuga. Allegro con spirito
(played without pause)

JOHN BROWNING

INTERMISSION

IV.

BARBER — Nocturne (Homage to John Field)

RICHARD CUMMING — Five Silhouettes
(first Massachusetts performance)

Mr. BROWNING

V.

CHARLES IVES

Walking (Text by Charles Ives)
There is a Lane (Ives)
1, 2, 3 (Ives)
Thoreau (Ives, after Henry David Thoreau)
From "The Swimmers" (Louis Untermeyer)

Mr. OLLMANN and Mr. ST. PIERRE

VI.

PAUL BOWLES — Sugar in the Cane (Tennessee Williams)
CHRISTOPHER BERG — Prelude and Song (Frank O'Hara)
WILLIAM FLANAGAN — Plants Cannot Travel (Howard Moss)
JACK GOTTLIEB — Far Away (Constantin Cavafy)
LEONARD BERNSTEIN — To What You Said (Walt Whitman)
with JULES ESKIN, cello

Mr. OLLMANN and Mr. ST. PIERRE

VII.

CHARLES WAKEFIELD CADMAN	From the Land of the Sky-blue Water (Nell Richmond Eberhart)
DEEMS TAYLOR	A Song for Lovers (James Stephens)
GEORGE CHADWICK	Where Stars Are in the Quiet Skies (E. Bulwer Lytton)
CHARLES TOMLINSON GRIFFES	Evening Song (Sidney Lanier)
	Mr. OLLMANN and Mr. ST. PIERRE

Baldwin piano
John Browning plays the Steinway piano.

Notes

Until the end of the Renaissance, most composers were singers; since that time, composers have generally been instrumentalists who rarely practiced the vocal art. Samuel Barber (1910-1980) is a notable exception to this general statement; though he was a fine pianist, he also was a student of the voice, a fact that no doubt played a major role in the essential lyrical nature of his muse. He grew up in a musical family in which singing was normal behavior; indeed, his aunt was the great contralto Louise Homer, who was married to the composer Sidney Homer. By six he was playing the piano, and he had already begun to compose the following year. It was Sam's uncle Sidney who encouraged his composition most with letters full of advice. By the time the boy was seventeen, his aunt had begun including some of his early songs on her recital programs. He himself studied singing at the Curtis Institute in Philadelphia with baritone Emilio de Gogorza and for a time considered the possibility of a career as a professional singer. He also studied conducting with Fritz Reiner, piano with Isabelle Vengerova, and composition with Rosario Scalero. It was the creation of music that won out in this competition among his various talents.

In addition to his musical interests, Barber sustained an abiding love of literature and especially of poetry, which naturally turned his attention in the direction of song. Only once in his life did he set poems in a foreign language; this occurred in the 1950 cycle *Mélodies passagères*, which are set to French texts by Rainer Maria Rilke. Barber once explained in a radio interview that "Setting French to music is ticklish. The French are very, very particular about it. On the other hand, I thought, why not? So I plunged in. . . ." Three of the songs were performed in Washington, D.C. in April 1950, and the whole cycle was heard there on January 21, 1952.

One of the earliest demonstrations of Barber's lyrical quality was his setting of Matthew Arnold's grave and romantic poem, *Dover Beach*. Composed for voice and string quartet in a few weeks during the autumn of 1931, *Dover Beach* was premiered on March 5, 1933, with Rose Bampton and the New York Art Quartet. Three years later Barber himself sang it on a recording with the Curtis String Quartet. The young composer received particular encouragement from Ralph Vaughan Williams, then one of the young giants of English music. Upon hearing Barber's piece, Vaughan Williams confessed that he had once tried to set Arnold's poem, but that Barber's setting truly captured the spirit of the work.

The murmuring sixteenths of the second violin and the gentle rising arch of the first depict the quiet swell of the ocean on a moonlit night. As the singer describes the scene, the instruments paint it in tones—the "roar of pebbles which the waves draw back," and the way they "cease, and then begin again." Hushed, sustained chords accompany the second stanza, turning the poem in a pessimistic direction. This builds to a passionate climax in the last two stanzas, and then the accompaniment dies away in a recollection of the opening stillness.

Barber composed a considerable amount of music for his other instrument, the piano, beginning with some surviving small works from 1917, when he was only seven. Most of these early works remained unpublished and were rarely performed outside the circle of the composer's family and friends. Barber wrote his Interlude No. 1

Mélodies passagères, Opus 27
Rainer Maria Rilke: extraites de *Poèmes français*

Puisque tout passe

Puisque tout passe, faisons
la mélodie passagère;
celle qui nous désaltère
aura de nous raison.

Chantons ce qui nous quitte
avec amour et art;
soyons plus vite
que le rapide départ.

Un Cygne

Un cygne avance sur l'eau
tout entouré de lui-même,
comme un glissant tableau;
ainsi à certains instants
un être que l'on aime
est tout un espace mouvant.

Il se rapproche, doublé,
comme ce cygne qui nage,
sur notre âme troublée . . .
qui à cet être ajoute
la tremblante image
de bonheur et de doute.

Tombeau dans un parc

Dors au fond de l'allée,
tendre enfant, sous la dalle;
on fera le chant de l'été
autour de ton intervalle.

Si une blanche colombe
passait au vol là-haut,
je n'offrirais à ton tombeau
que son ombre qui tombe.

Mélodies passagères, Opus 27
Rainer Maria Rilke: from *Poèmes français*
(English translations by Louise Varèse)

Since All Things Pass

Since all things pass,
let's make a passing melody;
the one to quench our thirst
will be the one to win us.

What leaves us, let us sing
with love and art;
and swifter let us be
than the swift departure.

A Swan

A swan moves over the water
surrounded by itself,
like a painting that glides;
thus, at times,
a being one loves
is a whole moving space.

And draws near, doubled,
like the moving swan,
on our troubled soul . . .
which to that being adds
the trembling image
of happiness and doubt.

Grave in a Park

At the end of the avenue, sleep,
tender child beneath the stone;
around your interval we'll sing
the song of summer.

If a white dove
flies overhead,
I will lay upon your grave
only its shadow that falls.

(there were two, all told) for his teacher Rosario Scalero while a student at Curtis. Jeanne Behrend played them in 1939, and John Browning revived them a half-century after their original composition. Interlude No. 1 is an Adagio in E minor of a Brahmsian cast, reflecting the young Barber's passionate interest in the music of that composer. In his later years Barber tried to expunge evident Brahmsian influence from his music, and this may explain why he chose not to publish the interludes. John Browning has written, "He may have felt there was too much Brahms in this piece, that it was not a product of his maturity. But the piece has such significance in terms of the breadth of the keyboard that it covers."

Barber's largest solo piano work was the Piano Sonata, Opus 26, composed in 1949 on a League of Composers commission and premiered by Vladimir Horowitz. This big-scaled work moves well away from the romanticism of Brahms, with an idiom that was increasingly dissonant without ever abandoning tonality (despite references to twelve-tone technique, especially in the third movement). The grand rhetoric of the piece and the relatively acerbic harmonic language symbolizes Barber's fusion of the Romantic style along with his adoption of many elements of twentieth-century music. In a way, this sonata anticipates the neo-romanticism of the present day and places Barber, who was once derided in some circles for his "conservative" style, in the forefront of much that is happening in today's music.

Barber's *Nocturne (Homage to John Field)* is yet another example of his creation of a new piece reflecting music of the past. The John Field of the title was an Irish composer and pianist resident most of his career in Russia, one of the most popular composers of the early nineteenth century. His principal claim to fame is the application of the word "nocturne" as a poetic title for a series of short lyric piano pieces of gener-

Le Clocher chante

Mieux qu'une tour profane,
je me chauffe pour mûrir mon carillon.
Qu'il soit doux, qu'il soit bon
aux Valaisannes.

Chaque dimanche, ton par ton,
je leur jette ma manne;
qu'il soit bon, mon carillon,
aux Valaisannes.

Qu'il soit doux, qu'il soit bon;
samedi soir dans les channes
tombe en gouttes mon carillon
aux Valaisans des Valaisannes.

The Bell Tower Sings

Better warmed than a secular tower,
to ripen my carillon am I.
May it be sweet, may it be good
for the girls of Valais.

Every Sunday, tone by tone,
I throw them out my manna;
may it be good, my carillon,
for the girls of Valais.

May it be sweet, may it be good;
into their beers on Saturday nights,
drop by drop, falls my carillon
for the boys of the girls of Valais.

Départ

Mon amie, il faut que le parte.
Voulez-vous voir
l'endroit sur la carte?
C'est un point noir.

En moi, si la chose
bien me réussit,
ce sera un point rose
dans un vert pays.

Departure

My sweet, I must go away.
Would you like to see
the place on the map?
It's a black point.

In me, it will be,
if the thing succeeds,
a rose-red point
in a green land.

ally dreamy character. Of course, the term became far more widespread when it was adopted by Chopin for a series of his own works of similar character. Barber created his homage to Field and the lyric Romantic tradition in 1959 for John Browning.

Richard Cumming (b.1928) has been composing since the age of four, and his output now ranges from works for piano to scores for chorus and orchestra, music for film and television, and an opera. His *Five Silhouettes* are just one of several pieces composed out of his forty-year friendship with and admiration for John Browning. Browning himself commissioned the work, and gave the first performance in November 1993 at Lincoln Center in New York, where he programmed it as part of a three-concert series celebrating his own sixtieth birthday. The composer's program note appears on the opposite page.

The last part of the program this evening offers three diverse groups of songs representing different aspects of the American tradition: the unique achievement of Charles Ives, the German-influenced repertory that formed the background of Samuel Barber's youth, and the more recent, highly diverse songs that were created contemporaneously with and after the work of Barber.

Nowhere does Charles Ives's predilection for combining many different musics into a single work appear so directly, or so compactly, as in his large output of songs. Under the influence of the American Transcendentalists, whose thought is as evident

Richard Cumming

Five Silhouettes

Program note written by the composer for the November 1993 premiere

There is a popular and long-lived television quiz show, "Jeopardy," in which contestants are given answers to which they must supply questions. (Steve Allen's classic contribution:

A: 9, W.

Q: Tell me, Herr Wagner, do you spell your name with a "V"?)

Well, I find myself in a somewhat similar situation in having to supply program notes some five weeks prior to the first performance for a work in which two sections are still unassembled sketches. (Wasn't it Ravel who said of his Sonata for Violin and Piano that the piece was finished except for writing it down?)

OK, so whence the title?

Two weeks ago, I showed Mr. Browning what had been finished. Fortunately, he did not seem displeased with what he heard and asked me what I called them. I hadn't a clue. Since they are little examinations and remembrances of our musical past, I had thought of something like *Souvenirs*. ("Sam Barber already used that.") Or *Excursions*. ("Ditto.") *Memories*? ("I *do* think there's a song . . .") *Epitaphs*? ("Theodore Chanler's song cycle.") *Apparitions*? ("A ballet.") *Obituaries*? ("Leave that to the critics.") *Tombstones*? (". !") Dead pause. "What," said my wise wonderful friend, "about *Silhouettes*?" *SILHOUETTES*! Perfect!

So here they are—*Silhouettes*—a set of fond pianist flickers of times gone by . . . a little Latin, a bit of Gottschalk, Bourbon Street in the wee small hours, a hot summer night in New York (or was it Rome?), Aunt Bessie at the Pianola, Nocturnes and Dayturns, U-Turns and Returns. And all in celebration of John Browning's 60th, as well as my small contribution to thirty-nine years of treasured friendship.

—Richard Cumming

in the extended essays that preface the *Concord* Sonata as it is in the miscellaneous jottings that eventually became *Memos*, that most informal of autobiographies, Ives saw Music (with the capital M) as a sort of Platonic ideal that comprehended virtually every kind of sound. The texts (frequently his own) that he set in his songs often generated the recollection of earlier pieces—from popular song to hymn tune to symphonic fragment—that were cross-cut with the original material to produce a wonderfully all-embracing fusion, often with strikingly independent metrical or contrapuntal relationships, not a simple collage but rather a larger music filtered through a single imagination embracing many little musics. When it became clear that few people were interested in his songs, Ives himself published a large collection of them as "114 Songs" and gave the book away to anyone who would take it off his hands. Now the collection is recognized as a central cornerstone of American music (a scholarly critical edition that will answer many questions left hanging in Ives's own edition is now in preparation).

Ives drew from a wide range of literature for his texts, from the high-flown poetry of a Robert Browning to homey little verses by his wife. Of the songs represented here, Ives wrote his own words for all but "From 'The Swimmers'" (though he did adapt one setting from one of his Transcendental idols, Henry David Thoreau). With these songs he celebrates the strengths of old New England—a connection with nature, the bond of the family, and a rapt sense of something greater than oneself. "Thoreau" is derived from themes composed for the "Thoreau" movement of the *Concord* Sonata and bears the following inscription at the head of the music:

> . . . His meditations are interrupted only by the faint sound of the Concord bell, "A melody, as it were, imported into the wilderness. At a distance over the woods the sound acquires a certain vibratory hum as if the pine needles in the horizon were the strings of a harp which it swept . . . a vibration of the universal lyre, just as the intervening atmosphere makes a distant ridge of earth, interesting to the eyes by the azure tint it imparts."
>
> Sounds–*Walden*

The songs cover a time span of some twenty years, from "Walking" (about 1900, based on a lost anthem from about 1898) to "1, 2, 3" (1921), which is derived from an earlier instrumental work described as "Take-off no. 3—Rube trying to walk 2 to 3!!"

Perhaps the most striking characteristic of American song (indeed, of American music) since composers like Aaron Copland, William Schuman, and Virgil Thomson began to establish themselves in the late 1920s and 1930s is its sheer variety. But if one aspect could be called characteristic of much of the music from that time on, it would be the increasing use of musical colloquialisms, gestures derived from the many kinds of popular music that surround us every day, to evoke the American scene as opposed to the older European styles that had dominated in concert life here. Whether the influences were from jazz, blues, Eastern European ethnic melodies, the hymn tune, the gospel chorus, the cowboy song, or the country fiddle, these and other traditions have gradually made their way into the music of many composers, many of whom do not themselves come from the same tradition whose music they have begun to employ. This is the melting pot in action. Paul Bowles (b.1910), best-known as the author of *The Sheltering Sky*, studied in his teens and twenties with Copland, Virgil Thomson, and Nadia Boulanger, and wrote music in a wide range of genres, including operas, incidental music to plays of Saroyan, Tennessee Williams, and Lillian Hellman, songs, chamber music, and orchestral pieces—but almost all before 1949, when, upon publication of *The Sheltering Sky*, he concentrated on creating words rather than music. "Prelude and Song" by Christopher Berg (b.1948) is from a cycle of Frank O'Hara settings. William Flanagan (1923-1946), whose prema-

ture death was a serious loss to American song, studied at the Eastman School and at Tanglewood, where Copland became a major influence. His vocal music in particular has a naturalness and "American" flow to the word-setting. Jack Gottlieb (b.1930) studied with Karol Rathaus at Queens College, with Irving Fine at Brandeis University, and with Burrill Phillips and Robert Palmer at the University of Illinois. He was for many years a musical assistant to Leonard Bernstein. His own work has frequently made use of Jewish themes, particularly in his choral music. "Far Away" is one part of a cycle of *Songs of Loneliness*, to texts of Constantine Cavafy. Leonard Bernstein's "To What You Said" sets a poignant Walt Whitman text and was composed as part of the composer's *Songfest*, a tribute to the American Bicentennial.

The final group of songs on the present program represents an older and still little-known tradition; the last three of the group are love songs of an evocative, nocturne-like character. From the middle of the nineteenth century on, the United States boasted a growing number of well-trained serious composers of the highest artistic goals and ideals. Musical nationalism in America grew exactly as it grew in European countries: the first generation adopts the style of the best music it can find—which in the mid-nineteenth century meant music from Germany and Austria, the great Romantic tradition that still forms the core of our musical life. Having demonstrated their ability to learn and recreate the international style, these composers passed on that assurance to the next generation, which took the Germanic framework and overlaid it with elements of the native style—tunes borrowed from folk song or other "native" sources, but still within the context of the German tradition. Finally a generation arrives that throws off any sort of imitation of the past and declares its cultural independence. In America, that happened with the Copland generation. But the music of the earlier composers was widespread and much loved for decades before Aaron Copland returned from Paris and set American music on its ear. The composers of the "middle generation" wrote the music that Samuel Barber and many others grew up with. (Indeed, Barber's aunt Louise Homer met her husband Sidney in a church choir directed by one of these composers, George Chadwick, who always proclaimed himself proud of the role he had played in that match, and Louise Homer was a major exponent of Chadwick's music.)

Charles Wakefield Cadman (1881-1946) was active in a particular movement of American music in the early years of this century, one inspired in part by Dvořák's *New World* Symphony, to draw upon the native music of this country in creating new works. Cadman was part of the "Indianist" movement, studying tribal songs, writing for the Metropolitan Opera his *Shanewis, or The Robin Woman*, and many songs, of which "From the Land of Sky-blue Water" (1909) was far and away the most popular. Deems Taylor (1885-1966) is perhaps best-known today as the urbane spokesman for Walt Disney on the film *Fantasia*, but sixty years ago he was a fairly well-known composer, and very well-known as a writer of popular essays on music and as a radio commentator. He was encouraged to study music formally by Victor Herbert, who heard some music Taylor had written for a varsity show at New York University. He wrote two operas for the Metropolitan (*The King's Henchman* and *Peter Ibbetson*) which had more performances in that house than the work of any other American composer. George W. Chadwick (1853-1931), following advanced study in Leipzig and Munich, was active for a good half-century in Boston, and served for more than thirty years as director of the New England Conservatory. But in his own day (and increasingly again in ours) he was recognized as a composer who had something particularly American to say. His large output includes some thirty orchestral works, five theatrical pieces, choral and chamber music, and over 125 songs. Charles Tomlinson Griffes (1884-1920) anticipated the great change that came in American music after the First World

War from German inspiration (via the conservatories of Leipzig and Munich) to French inspiration (largely through the influence of Nadia Boulanger). Griffes himself studied in both Germany and France and fused a personal style that was reaching a new level of maturity and power just at the time of his tragically premature death at age thirty-six. His many songs include settings of texts in both French and German, as well as many settings by American poets like Sidney Lanier. Next to Ives he is probably the preeminent composer to give American music a singing voice in the generation preceding the Roaring '20s.

—Steven Ledbetter

ARTISTS

Kurt Ollmann



Baritone Kurt Ollmann first came to prominence singing Riff on the Deutsche Grammophon recording of *West Side Story* conducted by Leonard Bernstein. Since then his performances in opera, on recordings, and in the concert hall have established him as one of America's most gifted and versatile young singers. He has performed at La Scala in Milan, the Vienna State Opera, the Rome Opera, the Monnaie in Brussels, Seattle Opera, and the opera festivals of Santa Fe, St. Louis, and Wexford, in roles including Pelléas in Debussy's *Pelléas et Mélisande*, the Count in Mozart's *Marriage of Figaro*, Ford in Verdi's *Falstaff*, Danilo in *The Merry Widow*, and the title role of Mozart's *Don Giovanni*. An accomplished interpreter of the song repertoire, Mr. Ollmann has appeared in recital at the Frick Collection, Merkin Hall, and Town Hall in New York; at the Châtelet and Maison de la Radio in Paris; in Geneva, Montreal, Chicago, San Francisco, and London. One of the original performers of the AIDS Quilt Songbook, he has sung with the London Symphony Orchestra, Orchestre de Paris, Bavarian Radio Symphony, and the Santa Cecilia in Rome, and in the United States with the New York Philharmonic, Boston Symphony, Boston Pops, Philadelphia Orchestra, San Francisco Symphony, Baltimore Symphony, and St. Paul Chamber Orchestra, among others. Long associated with the music of Leonard Bernstein, Mr. Ollmann has also recorded *Candide* and *On the Town*, both for Deutsche Grammophon. Highlights of his 1993-94 season include solo recitals at Wigmore Hall in London and Weill Recital Hall in New York, performances of the title role in Mendelssohn's *Elijah* in Los Angeles and New York, Mahler's Eighth Symphony with the Minnesota Orchestra, and appearances with the Santa Fe, Bravo!, Colorado, Bowdoin, and Moab chamber music festivals. In addition to his recordings on Deutsche Grammophon, Mr. Ollmann can be heard on the Angel, London, Philips, Pathe Marconi, Harmonia Mundi, and Koch labels. He has appeared previously at Tanglewood in the gala concert celebrating Leonard Bernstein's seventieth birthday in August 1988, and as a soloist with the BSO in Leonard Bernstein's *Arias and Barcarolles* on August 19, 1990, under Carl St. Clair's direction, part of the very last concert ever conducted by Bernstein himself.

John Browning



For more than thirty years, John Browning has maintained the heritage of the great Romantic pianists. Mr. Browning's career was launched in the mid-1950s: in three consecutive years he won the Steinway Centennial Award, the Leventritt Competition, and second prize in the Queen Elisabeth of Belgium International Competition. He made his professional debut with the New York Philharmonic in 1956 and by 1960 was a familiar face on the international concert circuit. He has made more than twenty European concert tours, four tours to the Soviet Union, and concertized also in Japan, South America, and Africa. In the United States he appears regularly with the major orchestras from coast to coast. In September 1962 Mr. Browning made his BSO debut with Erich Leinsdorf and the Boston Symphony Orchestra in the world premiere of Samuel Barber's Pulitzer Prize-winning Piano Concerto, written especially for Mr. Browning,

and performed as part of the inaugural week of concerts at Philharmonic Hall at Lincoln Center. He subsequently performed the work more than 500 times and recorded it with George Szell and the Cleveland Orchestra. His new recording of the work with Leonard Slatkin and the St. Louis Symphony for BMG Classics, released in 1991, won Mr. Browning his first Grammy Award for Best Instrumental Soloist with Orchestra and also received a Grammy nomination as Best Classical Album. Other recent additions to his discography include Barber's complete solo piano music, on MusicMasters, the complete Barber songs with Cheryl Studer and Thomas Hampson, on Deutsche Grammophon, and albums of music by Mussorgsky, Liszt, and Rachmaninoff, on Delos. He has also recorded for CBS Masterworks, RCA, Capitol, and Phoenix. Highlights of Mr. Browning's 1993-94 season have included a sixtieth-birthday celebration with three concerts at Lincoln Center in New York, and recitals in New York, Atlanta, and Toronto. Mr. Browning recorded the Prokofiev piano concertos with Erich Leinsdorf and the Boston Symphony for RCA in the 1960s and appeared with the orchestra most recently this past February performing the Barber Piano Concerto under Seiji Ozawa's direction.

Donald St. Pierre

Pianist Donald St. Pierre is on the faculty of the Curtis Institute of Music. His many appearances as recital accompanist have included performances at the Grand Teton and Bard music festivals, the Frick Museum in New York, the Almeida in London, and the Théâtre du Châtelet in Paris. Mr. St. Pierre works often for the American Music Theatre Festival, and is pianist for the Mendelssohn Club Chorus, Alan Harler, conductor. His summers are spent as head coach of the voice department at the Chautauqua Institution. Mr. St. Pierre was for many years music director of the Skylight Opera Theatre in Milwaukee, where his new two-piano transcription of *Pelléas et Mélisande* will be performed this winter.

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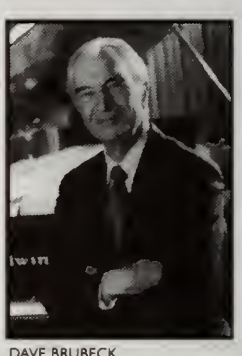
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JOHN BROWNING, piano

with MEMBERS OF THE BOSTON SYMPHONY CHAMBER PLAYERS
Malcolm Lowe, violin
Marylou Speaker Churchill, violin
Rebecca Young, viola
Jules Eskin, cello

MUSIC OF SAMUEL BARBER (1910-1981)

I.
Songs from the Early Years

The Daisies (Text by James Stephens, 1882-1950)
In the Dark Pinewood (James Joyce, 1882-1941)
Night Wanderers (W.H. Davies, 1871-1940)
With rue my heart is laden (A.E. Housman, 1859-1936)
Bessie Bobtail (James Stephens)

II.

Dover Beach, for voice and string quartet, Opus 3
(Text by Matthew Arnold, 1822-1888)

III.
Piano Works

Interlude No. 1

Piano Sonata, Opus 26
Allegro energico
Allegro vivace e leggero
Adagio mesto
Fuga. Allegro con spirito
(played without pause)

INTERMISSION

IV.

Three Songs, Opus 45

Now I Have Fed and Eaten Up the Rose
(James Joyce, after Gottfried Keller, 1819-1890)
A Green Lowland of Pianos (Czelaw Milosz,
after Jerzy Harasymowicz)
O Boundless, Boundless Evening (Christopher Middleton,
after Georg Heym, 1887-1912)

V.

Songs from Opus 41 and Opus 10

In the Wilderness (Robert Graves, 1895-1985)
My Lizard (Theodore Roethke, 1908-1963)
Solitary Hotel (James Joyce)
Rain has fallen (James Joyce)
Sleep Now (James Joyce)
I hear an army (James Joyce)

The audience is politely requested not to applaud after each song, but to withhold applause until the end of each group of songs.

John Browning plays the Steinway piano.

Notes

Music-making was always a part of Samuel Barber's life from his earliest years. The nephew of contralto Louise Homer and her husband, the prolific song writer Sidney Homer, Barber announced his vocation in a note written to his mother at the age of nine: "I was meant to be a composer and will be I'm sure . . . Don't ask me to try to forget this unpleasant thing and go play football—please."

Samuel Osborne Barber II was born March 9, 1910, in West Chester, Pennsylvania, the son of a prominent doctor. Young Sam studied piano at six, began composing at seven, served as a church organist while still in his teens, and developed his attractive baritone voice to the point where he entertained the thought of becoming a professional singer. Enrolled in the newly founded Curtis Institute at fourteen, Barber studied piano with Isabelle Vengerova, composition with Rosario Scalero, singing with Emilio de Gogorza, and conducting with Fritz Reiner; he formed a lifelong friendship with Gian Carlo Menotti, whom he met in 1928 in Philadelphia. Two years of training in Italy after winning the 1935 Prix de Rome and numerous European jaunts helped the emerging composer to shake off the conservative influences of Homer and Scalero and shape his own distinctive musical language.

Barber composed a wide range of stage, orchestral, chamber, piano, choral, and vocal works in what he unassumingly insisted was a personal style "born of what I feel . . . I am not a self-conscious composer." His discipline and use of traditional forms earned him the reputation of a classicist. Virgil Thomson once wrote that Barber "was laying to rest the ghost of Romanticism without violence," though in light of the composer's lush lyricism, deft dramatic sense, and inclination toward Romantic poetic sources (especially in his vocal writing), this comment ultimately proved to be off-

mark. Throughout his catalog of works, Barber adhered stubbornly to his own inner voice—a voice rich in subtlety and sumptuousness that relied deeply on melody, polyphony, and complex musical textures—all fused with an unerring instinct for graceful proportion and an unabashed affinity for Romantic thought and emotion.

Of the two piano works on tonight's program, Interlude No. 1 is the earlier composition, written for Scalero while Barber was still at Curtis in 1931-32, but left unpublished until John Browning revived it more than a half-century later. "There are certain Brahmsian qualities in much of Sam's early piano music, which later he was very sensitive about," Browning wrote. "He may have felt that there was too much Brahms in this piece, that it was not a product of his maturity. But the piece has such significance in terms of the breadth of the keyboard that it covers." An adagio in E-flat minor, the Interlude is marked by a haunting melancholy and penetrating lyricism.

The Piano Sonata, Opus 26, composed in 1949 and premiered by Vladimir Horowitz, reveals the increasingly dissonant language that Barber adopted in his evolving idiom. Without ever abandoning tonality in the sonata, the composer managed to combine bold Romantic rhetoric with stark chromaticism and numerous subtle references to twelve-tone technique, particularly in the third movement. Virtuosic, passionate, and compelling, the Piano Sonata remains a landmark in twentieth-century American keyboard literature—one that pays tribute to Barber's ties to nineteenth- and twentieth-century music, while foreshadowing today's burgeoning neo-Romanticism.

The Romantic bent of the composer's soul is especially evident in Samuel Barber the songwriter. His love of poetry and his intimate knowledge and appreciation of the human voice inspired his vocal writing. John Browning asserts that throughout Barber's life, the composer was "never without a volume or two of poetry at his bedside. Poetry was," Browning believes, "as necessary to his existence as oxygen." In his

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choice of song texts Barber was drawn to a wide variety of contemporary poets, prominent among them the Georgian School, the Irish bards, and the French Symbolists, who were, in fact, intimately connected with the linguistic experiments of the twentieth-century Irish master, James Joyce. It was the Dublin-born Joyce who in 1914 rocked the literary world with his confessional autobiography, *Portrait of an Artist as a Young Man*—in which he iconoclastically rejected the Catholicism and Irish nationalism of his youth, only to create from the ashes of his intellectual past a new personal mythology that was to flower in his epic novels, *Ulysses* (1922) and *Finnegan's Wake* (1939). But if Joyce's master novels were to revolutionize the structure of literary form and language, his early poems, published as *Chamber Music* in 1907, revealed an inherent respect for and knowledge of conventional form and an insistence on melody as the basic premise for poetic diction. Joyce, who was himself a connoisseur of classical music and an accomplished tenor, conceived his strophic lyrics to be sung, and imbued them with the melancholy and Romantic yearning of a self-made exile.

Equally singable are the poems of A.E. Housman with his achingly nostalgic *Shropshire Lad*, Theodore Roethke with his echoes of Yeats and Auden, and the so-called Georgians, among them the self-taught, wanderer/tramp W.H. Davies and the tacitly acknowledged leader of the group, Robert Graves. The consortium of Bloomsbury-based poets who published the *Georgian Review* from 1911-22 also included John Masefield, Walter de la Mare, D.H. Lawrence, Rupert Brooke, and James Stephens, close friend of W.B. Yeats, and passionate partisan of the Celtic revival movement. With their interest in nature, their ironic bent, and their distinctive strain of twentieth-century pessimism, counterbalanced by the simplicity and directness of their diction and the ecomony of their image and line, these poets afforded Barber the dual literary inspiration that corresponded so perfectly to his twin musical impulses. Like Joyce, the Georgians were latter-day Romantics, struggling to accommodate the rush of nineteenth-century feeling to the realities of twentieth-century life.

The three groups of songs on tonight's program illustrate the breadth of Barber's poetic and personal sources of inspiration. The early songs owe much to family nurturing. The composer's first printed song, *The Daisies* (1927), was dedicated to Barber's mother, whose Christian name was Daisy; it was very likely his Aunt Louise who sang privately for her nephew the other unpublished works in the first group. *Despite and Still*, Opus 41 (from which come *In the Wilderness*, *My Lizard*, and *Solitary Hotel*), was composed for soprano Leontyne Price, while Three Songs, Opus 45, was created for baritone Dietrich Fischer-Dieskau. Most interesting, however, is the fact that Opus 10 and *Dover Beach*, the remaining two vocal works on the program, were intimately shaped not only by Barber's own vocal means, but also by his temperamental and spiritual affinities for the poems themselves. It was probably the composer who first interpreted the Joyce cycle, and it was certainly he who sang *Dover Beach* often and who recorded it in 1935.

Barber set Arnold's Victorian poem of pessimism and stoic despair for voice and string quartet in 1931. Succeeding where Vaughan Williams (who had tried his hand at the poem) had failed, Barber captured Arnold's "eternal note of sadness" in the quiet transparency of the strings that flare into the powerfully pessimistic climax of "ignorant armies [that] clash by night." Almost fifty years later, when the composer was seventy, he remarked on the maturity of his inspiration in *Dover Beach* and the timelessness of Arnold's poem, saying: "the emotions seem contemporary." Perhaps more than any other of the works on this program, *Dover Beach* affords an insight into Samuel Barber's psyche. For the man whose intensely private, reserved, urbane, and erudite exterior masked deep wellsprings of passion; for the artist whose expansiveness of feeling was always tempered by the *mésure* of form; for the composer whose

insistence that melody and tonality fuse with modern dissonant harmonies, the artistic journey was a daunting and sometimes even depressing one.

Especially in his last decade after the initial failure of *Antony and Cleopatra*, Barber had reason to feel his works neglected and his mission misunderstood. Composing became increasingly difficult for him, yet he managed to produce a trickle of important works, among them a piano Ballade, *The Lovers* for baritone, chorus, and orchestra, the Third Essay for Orchestra, and the late songs, being performed tonight, from Opus 41 and Opus 45; and he continued to confront his creative destiny with the same outward stoicism so poignantly reflected in Arnold's poem. That he never lived, as John Browning laments, "to see the current revival of tonalism and lyricism among those young composers who, having found serialism a *cul-de-sac*, now regard Barber as their prophet" is, of course, a great tragedy. And yet, each year as Barber's compositions find new audiences, and his reputation as one of the most important twentieth-century composers continues to grow, one may be permitted to imagine that Arnold's "tremulous cadence" of sadness with its impassioned counter-plea, "Ah love let us be true/To one another!" has found an enduring answer in Samuel Barber's stubborn, loving, faithful enduring commitment to a Muse and to a vision that were painfully, but inspiringly, prescient.

—Carla Maria Verdino-Süllwold

Carla Maria Verdino-Süllwold is a freelance music journalist and Personal Assistant to Thomas Hampson.

Perhaps no performer in our time has done more to champion the works of Samuel Barber than pianist John Browning. It was for Browning, who met Barber in 1956 and who remained a close friend until the composer's death in 1981, that Barber wrote his Piano Concerto (1962), and it is Browning who has been responsible for premiering or reviving a great number of other works, among them the Two Interludes for Piano and the complete songs. In the latter project he was joined by baritone Thomas Hampson (who, with Browning, combed the Schirmer Archives for unpublished Barber works) and soprano Cheryl Studer. The three together have recorded for Deutsche Grammophon a two-disc set of songs that includes the world premiere performances of ten previously unheard compositions. The present essay owes much to the commentary Mr. Browning has provided in his own liner notes for his various Barber projects.

—Carla Maria Verdino-Süllwold

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The Daisies, Opus 2, No. 1

In the scented bud of the morning-O,
When the windy grass went rippling far!
I saw my dear one walking slow
In the field where the daisies are.

We did not laugh, and we did not speak,
As we wandered happily to and fro;
I kissed my dear on either cheek,
In the bud of the morning-O!

A lark sang up, from the breezy land;
A lark sang down from a cloud afar;
As she and I went, hand in hand,
In the field where the daisies are.

—James Stephens

In the Dark Pinewood

In the dark pinewood
I would we lay,
In deep, cool shadows
At noon of day.

How sweet to lie there,
Sweet to kiss,
Where the great pine forest
Enaisled is.

Thy kiss descending
Sweeter were
With the* soft tumult
Of thy hair.

O, unto the pinewood
At noon of day
Come with me now,
Sweet love, away.

—James Joyce

Night Wanderers

They hear the bells of midnight toll,
And shiver in their flesh and soul;
They lie on hard, cold wood or stone,
Iron, and ache in every bone;
They hate the night: they see no eyes
Of loved ones in the starlit skies.
They see the cold, dark water near;
They dare not take long looks for fear
They'll fall like those poor birds that see
A snake's eyes staring at their tree.
Some of them laugh, half-mad; and some
All through the chilly night are dumb;
Like poor, weak infants some converse,
And cough like giants, deep and hoarse.

—W.H. Davies

With rue my heart is laden
(from *A Shropshire Lad*)

With rue my heart is laden
For golden friends I had,
For many a rose-lipt maiden
And many a lightfoot lad.

By brooks too broad for leaping
The lightfoot boys are laid;
The rose-lipt girls are sleeping
In fields where roses fade.

—A.E. Housman

Bessie Bobtail

As down the road she wambled slow,
She had not got a place to go:
She had not got a place to fall
And rest herself—no place at all!
She stumped along, and wagged her pate;
And said a thing was desperate.

Her face was screwed and wrinkled tight
Just like a nut—and, left and right,
On either side, she wagged her head
And said a thing; and what she said
Was desperate as any word
That ever yet a person heard.

I walked behind her for a while,
And watched the people nudge and smile:
But ever, as she went, she said,
As left and right she swung her head,
—Oh God He knows! And, God He knows!
And, surely God Almighty knows!

—James Stephens

End of first group.

*Joyce writes "*a*"

DOVER BEACH, Opus 3

The sea is calm tonight.
The tide is full, the moon lies fair
Upon the straits; on the French coast the light
Gleams and is gone; the cliffs of England stand,
Glimmering and vast, out in the tranquil bay.
Come to the window, sweet is the night air!
Only, from the long line of spray
Where the sea meets the moon-blanched land,
Listen! you hear the grating roar
Of pebbles which the waves draw back, and fling,
At their return, up the high strand,
Begin, and cease, and then again begin,
With tremulous cadence slow, and bring
The eternal note of sadness in.

Sophocles long ago
Heard it on the Aegean, and it brought
Into his mind the turbid ebb and flow
Of human misery; we
Find also in the sound a thought,
Hearing it by this distant northern sea.
The sea of faith
Was once, too, at the full, and round earth's
shore
Lay like the folds of a bright girdle furled.
But now I only hear
Its melancholy, long, withdrawing roar,
Retreating to the breath
Of the night wind,
down the vast edges drear
And naked shingles of the world.

Ah, love, let us be true
To one another! for the world which seems
To lie before us like a land of dreams,
So various, so beautiful, so new,
Hath really neither joy, nor love, nor light,
Nor certitude, nor peace, nor help for pain;
And we are here as on a darkling plain
Swept with confused alarms of struggle
and flight,
Where ignorant armies clash by night.

—*Matthew Arnold*

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THREE SONGS, Opus 45

Now I Have Fed and Eaten Up the Rose

Now I have fed and eaten up the rose
Which then she laid within my stiffcold hand.
That I should ever feed upon a rose
I never had believed in liveman's land.

Only I wonder was it white or red
The flower that in the darkness my food has been.
Give us, and if Thou give, thy daily bread.
Deliver us from evil, Lord, Amen.

—James Joyce,
after the German of Gottfried Keller

A Green Lowland of Pianos

in the evening
as far as the eye can see
herds
of black pianos

up to their knees
in the mire
they listen to the frogs

they gurgle in water
with chords of rapture

they are entranced
by froggish, moonish spontaneity

after the vacation
they cause scandals
in a concert hall
during the artistic milking
suddenly they lie down
like cows
looking with indifference
at the white flowers
of the audience

at the gesticulating
of the ushers

—Czelaw Milosz,
after the Polish of Jerzy Harasymowicz

O Boundless, Boundless Evening

O boundless, boundless evening. Soon the glow
Of long hills on the skyline will be gone,
Like clear dream country now, rich-hued by sun.
O boundless evening where the cornfields throw
The scattered daylight back in an aureole.
Swallows high up are singing, very small.
On every meadow glitters their swift flight,
In woods of rushes and where tall masts stand
In brilliant bays. Yet in ravines beyond
Between the hills already nests the night.

—Christopher Middleton,
after the German of George Heym

From OPUS 41 ("Despite and Still")

In the Wilderness, Opus 41, No. 3

He, of his gentleness,
Thirsting and hungering
Walked in the wilderness;
Soft words of grace he spoke
Unto lost desert-folk
That listened wondering.

He heard the bittern call
From ruined palace-wall,
Answered him brotherly,
He held communion
With the she-pelican
Of lonely piety.

Basilisk, cockatrice
Flocked to his homilies,
With mail of dread device,
With monstrous barbed-stings,
With eager dragon-eyes;
Great bats on leathern wings

And old, blind, broken things,
Mean in their miseries.
Then ever with him went,
Of all his wanderings
Comrade, with ragged coat,
Gaunt ribs—poor innocent—

Bleeding foot, burning throat,
The guileless young scapegoat:
For forty nights and days
Followed in Jesus' ways,
Sure guard behind him kept,
Tears like a lover wept.

—Robert Graves

My Lizard (Wish for a Young Love), Opus 41, No. 2

My lizard, my lively writher,
May your limbs never wither,
May the eyes in your face
Survive the green ice
Of envy's mean gaze;
May you live out your life
Without hate, without grief,
And your hair ever blaze,
In the sun, in the sun.
When I am undone,
When I am no one.

—Theodore Roethke

Please turn the page quietly,
and only after the music has stopped.

Solitary Hotel, Opus 41, No. 4

Solitary hotel in mountain pass.
Autumn.
Twilight.
Fire lit.
In dark corner young man seated.
Young woman enters.
Restless.
Solitary.
She sits.
She goes to window.
She stands.
She sits.
Twilight.
She thinks.
On solitary hotel paper she writes.
She thinks.
She writes.
She sighs.
Wheels and hoofs.
She hurries out.
He comes from his dark corner.
He seizes solitary paper.
He holds it towards fire.
Twilight.
He reads.
Solitary.
What?
In sloping, upright and backhands:
Queen's hotel,
Queen's hotel,
Queen's ho . . .

—*James Joyce*

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THREE SONGS, Opus 10

Rain has fallen

Rain has fallen all the day.
O come among the laden trees:
The leaves lie thick upon the way
Of memories.

Staying a little by the way
Of memories shall we depart.
Come, my beloved, where I may
Speak to your heart.

—James Joyce

Sleep now

Sleep now, O sleep now,
O you unquiet heart!
A voice crying "Sleep now"
Is heard in my heart.

The voice of the winter
Is heard at the door.
O sleep, for the winter
Is crying "Sleep no more."

My kiss will give peace now
And quiet to your heart—
Sleep on in peace now,
O you unquiet heart!

—James Joyce

I hear an army

I hear an army charging upon the land,
And the thunder of horses plunging, foam about their knees:
Arrogant, in black armour, behind them stand,
Disdaining reins, with fluttering whips, the charioteers.

They cry unto the night their battle-name:
I moan in sleep when I hear afar their whirling laughter.
They cleave the gloom of dreams, a blinding flame,
Clanging, clanging upon the heart as upon an anvil.

They come shaking in triumph their long, green hair:
They come out of the sea and run shouting by the shore.
My heart, have you no wisdom thus to despair?
My love, my love, my love, why have you left me alone?

—James Joyce

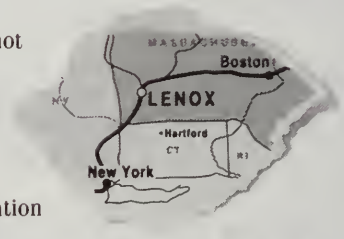
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Theme and Variations: Andantino—Allegretto
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Notes

During the summer of 1819, **Franz Schubert** took a vacation trip with his friend Johann Michael Vogl to Linz and Steyr, in Upper Austria. Schubert was delighted to discover that his host in Steyr had eight daughters, "almost all pretty," as he wrote his brother. "You can see that there is plenty to do." In addition to being decorative, the girls were also musical, and many evenings were spent performing Schubert's songs and piano pieces. One particularly favored song, *Die Forelle* ("The Trout"), composed two years earlier, was so popular at these parlor concerts that when a local amateur cellist of some means, Sylvester Paumgartner, commissioned a quintet from Schubert for the same performing ensemble as Hummel's Opus 87—piano, violin, viola, cello, and double bass—he specifically requested a set of variations on *Die Forelle* as one of the movements.

The work that resulted has long been Schubert's most popular chamber composition—neither his most dramatic nor his most far-reaching, but certainly one of his most lovable (and that is saying a lot!). In a letter to his brother during this vacation, Schubert wrote, "The country round Steyr is unimaginably lovely." The companionship was pleasant, too, and Schubert always delighted in casual music-making. All of

these pleasures, natural and social, seem to have been captured in this frank and open-hearted score. So much satisfaction did he find in his circumstances and his composing that he produced not the usual four movements, but five.

The triplet figure stated by the piano at the very beginning of the opening Allegro dominates the entire movement, bubbling along as a foil to the lyrical theme presented immediately after in the strings. The Andante exploits a typically Schubertian indolence—laying out its slow-movement sonata form plan (i.e., one without a development section) in such a way that the second half is simply a repetition of the first half at a different level, calculated to end in the home key. Thus, a tranquil first theme in F major moves, with increasing decoration, to the second in the relatively bright key of D; an immediate restatement in the unexpected key of A-flat major proceeds in as nearly literal a repetition as possible to bring the second material back in the home key of F. The scherzo is vigorous and propulsive, becoming only slightly more relaxed in the Trio.

The fourth movement, based on *Die Forelle*, is by far the best-known section of the quintet. Schubert's original song might conceivably have been a folk song imitation (if one considers only the opening stanzas), but when the poet described the trickery by which the fisherman finally catches the wily trout, the composer wrote a more elaborate, expressively modulatory stanza. For the variation set, however, Schubert chose to use only the version of the tune that might be considered most like folk song. The theme—a simple harmonization of the tune in D major—is presented in strings alone; then the first three variations place it progressively in the treble (piano), a middle voice (viola), and bass (cello), while the other parts add increasingly lavish ornamentation. The fourth variation turns to a stormy D minor, which in turn leads to the most far-reaching of the variations, beginning in B-flat and hinting at far harmonic vistas before returning irresistibly to D major for the final Allegretto, which is also the only variation in the entire set to use the familiar piano figure that was so much a part of the original song.

The closing movement is lively and exceedingly simple, once more creating its second half by copying the first half at a pitch level designed to return to the home key of A major at the end. A slightly martial character in the main theme yields finally to the bubbling triplets that had played so important a role in the first two movements as well.

—Steven Ledbetter

ARTISTS

Pianist **Gilbert Kalish** has been internationally acclaimed for his performance of piano literature spanning the eighteenth century to the present, including many new works commissioned by and for him. His concert appearances and recordings have established him as a major voice in American music. Mr. Kalish has been pianist with the Contemporary Chamber Ensemble since its inception in 1960; he has also performed with the Chamber Music Society of Lincoln Center, and the Juilliard, Concord, Emerson, Tokyo, and Vermeer string quartets. His artistic collaboration with the late mezzo-soprano Jan DeGaetani began as early as 1960, when both singer and pianist were at the threshold of their respective careers; he has also fostered noteworthy collaborations with cellist Joel Krosnick and violinist Paul Zukofsky. Mr. Kalish's discography numbers nearly one hundred albums, including music for solo piano, songs, Lieder, and diverse chamber works. In August 1985 he was appointed Chairman of the Faculty at the Tanglewood Music Center; himself a student at Tanglewood for three summers in the early 1950s, he has taught here since 1968 and became Head of Chamber Music and Keyboard Activities in 1982. Active as a panelist and juror for various American music competitions, Mr. Kalish is also Professor of Piano and Chairman of the Performance Faculty at the State University of New York at Stony Brook. He often gives master classes in conjunction with university concert series; for his work as pianist and educator he was awarded an honorary degree by Swarthmore College in 1986. In addition to his many appearances with the Boston Symphony Chamber Players in Boston, at Tanglewood, and on tour, he has appeared as soloist with the Boston Symphony Orchestra on numerous occasions.

With his appointment in 1984, **Malcolm Lowe** became the tenth concertmaster of the Boston Symphony Orchestra, and only its third concertmaster since 1920. As the orchestra's principal first violinist, he also performs with the Boston Symphony Chamber Players. Mr. Lowe is equally at home as an orchestral player, chamber musician, solo recitalist, and teacher. He makes frequent appearances as soloist with the Boston Symphony Orchestra at Symphony Hall and at Tanglewood, and he has returned many times to his native Canada for guest appearances as a soloist with orchestras including those of Toronto, Montreal, and the National Arts Centre of Ottawa. Mr. Lowe gives solo recitals, chamber music performances, and master classes in the United States and Canada. He is a faculty member at the Tanglewood Music Center, the New England Conservatory of Music, and Boston University. Prior to his appointment in Boston, he was concertmaster of the Orchestre Symphonique de Québec. Mr. Lowe has been the recipient of many awards, including art grants from the Canada Council. In 1979 he was one of the top laureate winners in the Montreal International Violin Competition. Born to musical parents—his father a violinist, his mother a vocalist—in Hamiota, Manitoba, where he was raised on a farm, Malcolm Lowe moved with his family to Regina, Saskatchewan, when he was nine. There he studied at the Regina Conservatory of Music with Howard Leyton-Brown, former concertmaster of the London Philharmonic. Mr. Lowe studied with Ivan Galamian at the Meadowmount School of Music and at the Curtis Institute of Music. He also studied violin with Sally Thomas and Jaime Laredo and was greatly influenced by Josef Gingold, Felix Galimir, Alexander Schneider, and Jascha Brodsky.

Rebecca Young joined the Boston Symphony Orchestra as principal violist in September 1993, coming to the BSO while on a leave of absence from her position as associate principal violist of the New York Philharmonic. Ms. Young began violin lessons at the age of four and switched to viola at sixteen. After just seven months on this new instrument she entered Juilliard, studying with William Lincer and Paul Doktor, and quickly becoming principal violist of Julliard's top orchestra. Three summers at the Tanglewood Music Center (1983-85) helped shape her musical development and opened her eyes to the world of chamber music. At the start of her senior year at Juilliard, in October 1985, Ms. Young won a position in the New York Philharmonic, becoming the orchestra's youngest member, at twenty. Now a member of the Boston Symphony Chamber Players, she also remains active with the New York Philharmonic Ensembles and is a guest artist with the Boston Chamber Music Society.

Since joining the Boston Symphony Orchestra's cello section in 1967 at the age of nineteen, **Ronald Feldman** has received critical acclaim for a wide variety of musical achievements. Increasingly in demand as a conductor, Mr. Feldman was appointed Assistant Conductor of the Boston Pops Orchestra in 1989, a position he held through 1993. Formerly music director and conductor of the Worcester Symphony Orchestra and of the Boston new music ensemble Extension Works, Mr. Feldman was also music director and conductor for five seasons of the New England Philharmonic. In 1988 he and the New England Philharmonic were awarded the American Symphony Orchestra League's ASCAP Award for Adventuresome Programming of Contemporary Music. Mr. Feldman has been conductor of the Berkshire Symphony since the 1989-90 season. With that ensemble he received his second ASCAP Award for Adventuresome Programming of Contemporary Music, for the 1990-91 season. Mr. Feldman has appeared as guest conductor with the Rochester Philharmonic, the St. Louis Symphony, the Berkshire Symphony, the Pro Arte Chamber Orchestra, the Springfield Symphony, the MIT Experimental Studio, and the Albany Symphony. Born in Brooklyn and a graduate of Boston University, Ronald Feldman has taught at Brown University and Brandeis University. He currently teaches at the Tanglewood Music Center and at the Boston Conservatory, where he is conductor of the orchestra and chairman of the string department.

Lawrence Wolfe joined the Boston Symphony Orchestra's bass section in 1970, becoming the orchestra's youngest member at that time; he was named assistant principal bass of the Boston Symphony Orchestra and principal bass of the Boston Pops Orchestra during the 1981-82 season. A graduate of the New England Conservatory of Music, Mr. Wolfe studied double bass with William Curtis, Leslie Martin, and Gary Karr. As a Fellow at the Tanglewood Music Center, he was awarded the Albert Spaulding Prize for the most promising and outstanding instrumentalist. He is now a faculty member at Boston University, the New England Conservatory of Music, and the Boston Conservatory of Music. Represented on Titanic Records by his album, "Lawrence Wolfe, Double Bass," Mr. Wolfe has appeared as soloist at Carnegie Recital Hall, Jordan Hall in Boston, Kilbourne Hall in Rochester, and at Symphony Hall, where he has been soloist with the Boston Symphony Orchestra and the Boston Pops Orchestra. He was a judge and performed with his wife, soprano Pamela Wolfe, at the International Double Bass Competition on the Isle of Man in England. At the invitation of the Australian String Teachers Association, Mr. Wolfe toured the major cities of Australia, performing in recital and teaching master classes. At the 1988 convention of the International Institute of the String Bass in Los Angeles, he was a recitalist, judge, and arranger. At Disneyland he conducted an ensemble of eighty bass players in his own arrangements of Disney tunes. As a composer, Mr. Wolfe has numerous popular songs and three musicals to his credit. Ronald Feldman conducted the Boston Pops Esplanade Orchestra in the premiere of his overture *Freefall*, and John Williams conducted the Boston Pops Orchestra in the premiere of his trumpet concerto, with Timothy Morrison as soloist. Among his recent compositions is *Prophecy and Joy*, a celebratory piece for chorus and orchestra to words by Walt Whitman, commissioned by the Masterworks Chorale for their fiftieth-anniversary concert at Symphony Hall.

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Music Director

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Seiji Ozawa, Music Director

Friday, July 15, at 8:30

MARISS JANSONS conducting

ALL-TCHAIKOVSKY PROGRAM

Polonaise from Act III of *Eugene Onegin*

Piano Concerto No. 1 in B-flat minor, Opus 23
Allegro non troppo e molto maestoso—
Allegro con spirito
Andantino semplice—Prestissimo—Tempo I
Allegro con fuoco

ANDRÉ WATTS

INTERMISSION

Symphony No. 6 in B minor, Opus 74,
Pathétique
Adagio—Allegro non troppo
Allegro con grazia
Allegro molto vivace
Finale: Adagio lamentoso

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Baldwin piano

André Watts plays a Yamaha piano.

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Pyotr Ilyich Tchaikovsky
Polonaise from *Eugene Onegin*, Act III

Pyotr Ilyich Tchaikovsky was born in Kamsko-Votkinsk, Vyatka province, Russia, on May 7, 1840, and died in St. Petersburg on November 6, 1893. He was co-author with K.S. Shilovsky of the libretto for his opera Eugene Onegin, *based on Pushkin's verse novel of the same name. The opera had its premiere at the Imperial College of Music, Little Theatre, Moscow, on March 29, 1879. The BSO's first performance of the Polonaise took place at Tanglewood on August 17, 1974, when Seiji Ozawa led a concert performance of the entire opera. The orchestra's most recent Tanglewood performance of the Polonaise took place on July 15, 1990, also under Mr. Ozawa's direction. The Polonaise is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.*

Tchaikovsky turned one of the greatest classics of Russian poetry, Pushkin's novel in verse *Eugene Onegin*, into one of the most popular of Russian operas—and one of the most unusual, for it involves no grand heroics, and little in the way of melodramatic gesture. It deals rather with quite ordinary people and the common concerns of human relationships. The opera proceeds in music that conveys its conversational tone with remarkable accuracy, so that when suppressed passion does break out, its effect is all the stronger. The poem is rich in social commentary, which can scarcely be treated in the opera, but the basic outline of the plot is fairly closely followed.

The young Tatiana, daughter of Madame Larina, falls in love with Eugene Onegin, the friend of her sister's fiancé. She writes him a letter revealing her most private feelings, only to find herself devastated when he responds, frankly but not unkindly, that he can love her like a brother only; more passionate love and marriage are not for him. Onegin is a sophisticated urbanite bored with the lives of the countryfolk he is visiting. The last act takes place years later. Onegin has been abroad for some time in atonement for having killed his friend in a duel fought over a trivial point of honor. He appears as a guest at a fashionable house in St. Petersburg. When his kinsman, Prince Gremin, enters the room, Onegin is enchanted by his sophisticated wife, who turns out to be none other than the "simple" country girl Tatiana he had rejected some years before. Now it is Onegin's turn to be left distraught when his passionate letter to Tatiana finds her admitting her love for him, but insisting that he remember the path of honor.

The brilliant Polonaise, which introduces the party scene at the beginning of the last act, is a splendid characterization of the rich social world into which Tatiana has come—it is music of high society, a far cry from the countrified dances associated with her in the earlier acts. Already in the opening measures Tchaikovsky has succeeded in bringing to life an entirely different milieu, and in doing so he makes possible the drama of his final act.

—Steven Ledbetter

Pyotr Ilyich Tchaikovsky
Piano Concerto No. 1 in B-flat minor, Opus 23

Pyotr Ilyich Tchaikovsky composed his Piano Concerto No. 1 between November 1874 and February 21, 1875. Hans von Bülow was soloist for the first performance on October 25, 1875, at the Music Hall in Boston, B.J. Lang conducting. The first BSO performance of this music was of

the first movement only; B.J. Lang was soloist and Georg Henschel conducted, on March 15, 1883, in Fitchburg. The orchestra's first complete performance, also with Lang as soloist, was conducted by Wilhelm Gericke in February 1885. Serge Koussevitzky conducted the first Tanglewood performance on July 29, 1947, with Ella Goldstein as soloist on a Berkshire Music Center benefit concert. Horacio Gutiérrez was soloist for the most recent Tanglewood performance, on August 27, 1993, with Marek Janowski conducting. In addition to the solo pianist, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.

Nikolai Grigorievich Rubinstein, who Tchaikovsky hoped would be the first to play his B-flat minor piano concerto and who did actually conduct the premiere of his first four symphonies, of *Eugene Onegin*, and of a whole run of shorter works including *Romeo and Juliet*, *March Slave*, *Francesca da Rimini*, the Suite No. 1, *Capriccio italien*, and the Variations on a Rococo Theme for cello and orchestra, was born in Moscow in 1835, trained in law as well as in music, and was director of the Moscow Conservatory from its founding in 1866 until his death in 1881. He was younger brother to Tchaikovsky's teacher, the famous Anton Rubinstein, generally not quite so highly esteemed as a pianist, but considered the better conductor and teacher of the two. The list of Tchaikovsky premieres he led between 1866 and 1880 tells its own story of the closeness of the two men, but their encounter over the B-flat minor piano concerto was a disaster, Tchaikovsky having gone to Rubinstein for advice ("he was not only the best pianist in Moscow but also a first-rate all-round musician," wrote Tchaikovsky) only to be told that his work was "worthless and unplayable . . . beyond rescue . . . bad, vulgar . . . ," leaving the composer astonished and outraged.

The premiere took place far from home, in Boston's Music Hall, now the Orpheum Theatre on Washington Street. Hans Guido von Bülow, ten years older than Tchaikovsky, had a distinguished double career as pianist and conductor. He had been particularly associated with the Wagnerian movement, had led the premieres of *Tristan* and *Meistersinger*, and would later become an important interpreter of Brahms and give the young Richard Strauss his first lift up the career ladder. Von Bülow's young wife Cosima, daughter of Franz Liszt, had by degrees left him for Wagner during the second half of the '60s, and, much embittered, he retired from the concert stage for some years. He resumed his career in 1872 and in March 1874 gave a recital at the Bolshoi Theater in Moscow. Tchaikovsky was stirred by the combination of intellect and passion in von Bülow's playing; von Bülow, in turn, liked Tchaikovsky's music. Soon after, he took the opportunity of smuggling a good word for Tchaikovsky into an article on Glinka's *A Life for the Tsar*:

> At the present moment we know but one other who, like Glinka, strives and aspires, and whose works—although they have not yet attained to full maturity—give complete assurance that such maturity will not fail to come. I refer to the young professor of composition at the Moscow Conservatory—Tchaikovsky. A beautiful string quartet of his has won its way in several German cities. Many other works by him merit equal recognition—his piano compositions, two symphonies, and an uncommonly interesting *Romeo and Juliet* Overture, which commends itself by its originality and its luxuriant melodic flow. Thanks to his many-sidedness, this composer will not run the danger of being neglected abroad as Glinka was.

Von Bülow was happy to accept the dedication in Rubinstein's stead and made arrangements to introduce the "Grand Concerto (Op. 23) in B-flat," as the program had it, at the fifth of a series of concerts in Boston. The audience was informed that

> the above grand composition of Tschaikowsky, the most eminent Russian *maestro* of the present day, completed last April and dedicated by its author to Hans von Bülow, has NEVER BEEN PERFORMED, the composer himself never having

enjoyed an audition of his masterpiece. To Boston is reserved the honor of its initial representation and the opportunity to impress the first verdict on a work of surpassing musical interest.

Von Bülow sent the composer a telegram announcing the triumphant reception of the concerto, and Tchaikovsky spent most of his available cash, of which just then he had very little, on a return message. Von Bülow consolidated his success by repeating the concerto at his matinee five days later and upon his return to Europe introduced it as speedily as possible in London and at other musical centers. The Boston concert was a strenuous one for von Bülow, who also played the *Moonlight* Sonata and Liszt's version with orchestra of Schubert's *Wanderer* Fantasy. (There were also overtures by Spohr and Beethoven, and Mendelssohn's Wedding March to finish up with.) And one does wonder what it all sounded like with B.J. Lang's orchestra with four first violins!

The music needs no explication. Listeners of sufficient antiquity will remember that the theme of the introduction flourished in the early '40s as a pop song; the title was "Tonight we love," and the meter was stretched on the rack from three beats in the measure to four. Tchaikovsky himself had borrowed two of the concerto's other melodies: the hopping theme that starts the Allegro is a song traditionally sung by blind beggars in Little Russia, while the scherzo-like interlude in the middle of the second movement is a song, "*Il fau s'amuser, danser et rire*," from the repertoire of Désirée Artôt, a superb Belgian soprano whom Tchaikovsky courted briefly in the winter of 1868-69.

—from notes by
Michael Steinberg

Now Program Annotator of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

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Pyotr Ilyich Tchaikovsky
Symphony No. 6 in B minor, Opus 74, *Pathétique*

Tchaikovsky composed the Sixth Symphony between February 16 and August 31, 1893. The first performance took place in St. Petersburg on October 28 that year, just a week before the composer's death. Walter Damrosch led the first American performance of Tchaikovsky's Sixth Symphony at the Metropolitan Opera House in New York on March 16, 1894. Emil Paur led the first Boston Symphony performances of the Pathétique *in December 1894. Serge Koussevitzky led the first Tanglewood performance on August 13, 1938, and Seiji Ozawa the most recent Tanglewood performance on August 6, 1993. The symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, tam-tam, and strings.*

During Tchaikovsky's last years, his reputation grew enormously outside of Russia, but he was left prey to deepening inner gloom, since his countrymen rarely recognized his genius. He had, moreover, been shattered by the sudden breaking-off of the strange but profoundly moving epistolary relationship that he had carried on for fourteen years with Nadezhda von Meck, whose financial assistance and understanding had sustained him through difficult times. Though they never met face to face, their relationship was one of the strongest, in its emotional depth, that either of them was ever to experience; she, for unknown reasons, decided to end the correspondence decisively in October 1890. Tchaikovsky never fully recovered from the blow. Another reason for his depression was an old but continuing concern—the constant fear that his homosexuality might become known to the public at large or to the authorities (which would lead to terrible consequences, since homosexuality was regarded as a crime that might involve serious legal consequences, including banishment and the loss of his civil rights).

Tchaikovsky was also concerned that he was written out. In 1892 he began a symphony and had even partly orchestrated it when he decided to discard it entirely (some twenty years ago it was completed by a Russian musicologist and performed as Tchaikovsky's "Seventh Symphony"; the composer's self-critical view was right). But a trip to western Europe in December brought a warm reunion: he visited his old governess, whom he had not seen for over forty years. The two days he spent with her, reading over many letters from his mother and his brothers and sisters, not to mention some of his earliest musical and literary work, carried him off into a deep nostalgia. As the composer wrote to his brother Nikolai, "There were moments when I returned into the past so vividly that it became weird, and at the same time sweet, and we both had to keep back our tears."

The retrospective mood thus engendered may have remained even though he returned to Russia at low ebb: "It seems to me that my role is finished for good." Yet the recent opportunity to recall his childhood, when combined with his fundamentally pessimistic outlook, may well have led to the program for the work that suggested itself to him and captured his attention on the way home. Within two weeks of writing the foregoing words, Tchaikovsky was hard at work on what was to become his masterpiece. Home again, he wrote in mid-February to a nephew that he was in an excellent state of mind and hard at work on a new symphony with a program—"but a program that will be a riddle for everyone. Let them try and solve it." He left only hints: "The program of this symphony is completely saturated with myself and quite often during my journey I cried profusely." The work, he said, was going exceedingly well. On March 24 he completed the sketch of the second movement—evidently the last to be outlined in detail—and noted his satisfaction at the bottom of the page: "O Lord, I

thank Thee! Today, March 24th, completed preliminary sketch well!!!"

The orchestration was interrupted until July because he made a trip to Cambridge to receive an honorary doctorate, an honor that he shared with Saint-Saëns, Boito, Bruch, and Grieg (who was ill and unable to be present). He was presented for the degree with a citation in Latin that appropriately singled out the "*ardor fervidus*" and the "*languor subtristis*" of his music. When he returned home he found that the orchestration would be more difficult than he expected: "Twenty years ago I used to go full speed ahead and it came out very well. Now I have become cowardly and unsure of myself. For instance, today I sat the whole day over two pages—nothing went as I wanted it to." In another letter he noted, "It will be . . . no surprise if this symphony is abused and unappreciated—that has happened before. But I definitely find it my very best, and in particular the most sincere of all my compositions. I love it as I have never loved any of my musical children."

Though Tchaikovsky was eager to begin an opera at once, the Sixth Symphony was to be the last work he would complete. The premiere on October 28 went off well despite the orchestra's coolness toward the piece, but the audience was puzzled by the whole—not least by its sombre ending. Rimsky-Korsakov confronted Tchaikovsky at intermission and asked whether there was not a program to that expressive music; the composer admitted that there was, indeed, a program, but he refused to give any details. Five days later Tchaikovsky failed to appear for breakfast; he complained of indigestion during the night, but refused to see a doctor. His situation worsened, and in the evening Modest sent for medical help anyway. For several days Tchaikovsky lingered on, generally in severe pain. He died at three o'clock in the morning on November 6.

Though it is generally believed that Tchaikovsky's death was the result of cholera brought on by his drinking a glass of unboiled water during an epidemic, the extraordinarily expressive richness of the Sixth Symphony, and particularly that of its finale, has inspired a great deal of speculation regarding the composer's demise. It has even been suggested that Tchaikovsky poisoned himself fearing denunciation of himself to the Tsar as a homosexual by a duke with whose nephew he had struck up a friendship! Other writers have asserted that the music was composed because of the composer's premonitions of impending death.

According to this story, then, one of the participants obtained a supply of poison and delivered it to Tchaikovsky, who consumed it and then refused to see a doctor until it was too late for help. All involved—including the doctor who finally treated him and his own family—had to be in on the secret, in order to protect the composer's memory and their own reputations. Unfortunately, the story itself is almost totally undocumented except by a series of hearsay accounts. But the Russian musicologist Alexandra Orlova (who had seen documents in Russia that are not accessible to Western scholars) convinced the English Tchaikovsky scholar David Brown of its truth, with the result that this version appears in The New Grove Dictionary of Music and Musicians. But a story derived largely from fourth-hand deathbed reports does not inspire confidence, especially when it is so obviously sensational in character. The whole complex issue has recently been discussed in a fascinating article by Alexander

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Poznansky, "Tchaikovsky's Suicide: Myth and Reality" (*Nineteenth-Century Music* for Spring 1988); this article demolishes the Orlova hypothesis through a careful study of Russian law, Tchaikovsky's psychological condition in the days before his final illness, and convincing indications that the composer had long since come to terms with his own nature.

All of this speculation has been fired, in part, by the extraordinary expressive richness of the Sixth Symphony, and especially by its finale. Some writers have gone so far as to assert that the music was composed because of the composer's premonitions of impending death. Yet perusal of his letters makes clear that until the last few days he was in better spirits than he had enjoyed for years, confident and looking forward to future compositions. The expressive qualities of the Sixth Symphony follow from his two previous symphonies, which are also concerned in various ways with Fate. The Fourth and Fifth symphonies had offered two views of man's response to Fate—on the one hand finding solace in the life of the peasants, on the other struggling to conquest, though through a somewhat unconvincing victory. In the Sixth Symphony, Fate leads only to despair.

Tchaikovsky never did reveal a formal program to the symphony, though a note found among his papers is probably an early draft for one:

> The ultimate essence of the plan of the symphony is LIFE. First part—all impulsive passion, confidence, thirst for activity. Must be short. (Finale DEATH—result of collapse.) Second part love; third disappointments; fourth ends dying away (also short).

In the end, all of this (and any possible elaborations of it) remained the composer's secret. The title that it now bears came only the day after the first performance, when the composer, having rejected "A Program Symphony" (since he had no intention of revealing the program) and Modest's suggestion of "Tragic," was taken with his brother's alternative suggestion, "Pathetic." Modest recalled his brother's reaction: "'Excellent, Modya, bravo, *Pathetic!*' and before my eyes he wrote on the score the title by which it has since been known." The title gives a misimpression in English, where "pathetic" has become a debased slang word, almost totally losing its original sense of "passionate" or "emotional," with a hint of its original Greek sense of "suffering." In French it still retains its significance. And the symphony is, without a doubt, the most successful evocation of Tchaikovsky's emotional suffering, sublimated into music of great power.

Ultimately, of course, Tchaikovsky's farewell vision is a sombre one, congruent with his own pessimistic view of life. But it is worth remembering—especially given all the stories that whirl around the composer—that his art, and especially the *Pathétique* Symphony, was a means of self-transcendence, a way of overcoming the anguish and torment of his life. It has sometimes been assumed in the past that Tchaikovsky chose to revel in his misery; but in the Sixth Symphony, at least, he confronted it, recreated it in sound, and put it firmly behind him.

—S.L.

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Saturday, July 16, at 8:30

SEIJI OZAWA conducting

MOZART — Overture to *The Marriage of Figaro*, K.492

REGER — Piano Concerto in F minor, Opus 114
- Allegro moderato
- Largo con gran espressione
- Allegretto con spirito

PETER SERKIN

INTERMISSION

BEETHOVEN — Symphony No. 5 in C minor, Opus 67
- Allegro con brio
- Andante con moto
- Allegro—
- Allegro

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Baldwin piano

Peter Serkin plays the Steinway piano.

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NOTES

Wolfgang Amadè Mozart
Overture to *The Marriage of Figaro*, K.492

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè about 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He began his opera Le nozze di Figaro *(*The Marriage of Figaro*), on a libretto by Lorenzo da Ponte, about October 1785 and completed it on April 29, 1786; the first performance took place in the Burgtheater in Vienna on May 1, 1786. Wilhelm Gericke introduced the overture to the Boston Symphony Orchestra's repertory on January 28 and 29, 1887. Charles Munch led the first Tanglewood performance on July 19, 1953; Simon Rattle led the orchestra's most recent Tanglewood performance on August 20, 1993. The overture is scored for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, plus timpani and strings.*

Mozart's three great Italian comic operas to librettos by Lorenzo da Ponte are all different from one another, but they all share the composer's extraordinary dramatic insight into human emotion and human weakness. It is an understanding that allows the composer to create human beings, even of characters that in other hands might only be cardboard stereotypes, and to reveal their hurts and their humanity even in scenes that make us laugh at their foibles or sympathize with their sorrows.

The first of these three operas daringly drew its libretto from a French comedy that had been banned from Vienna for political reasons. Beaumarchais's *Le Mariage de Figaro*, produced in 1784, had shown a wisecracking servant who managed to foil his master's nefarious designs on the servant's bride-to-be. In outline it was not greatly different from any number of stylish comedies of the day, but Beaumarchais's characters were far more politically outspoken than had been the case in earlier comedies, and the implications of the drama discomfitted aristocrats and crowned heads—especially since only the year before a great colonial empire, England, had lost a war to rebellious colonists on the other side of the ocean, ushering in a generation in which kings sat uneasily on their thrones. Da Ponte took great pains to reassure the governmental censors that his adaptation had removed anything that might be politically untoward. There are commentators who insist that Mozart's music expresses the





feelings of the common people far more daringly than any writer could have used in that day—but, of course, the censors couldn't read music and were quite incapable of guessing its effect on an audience.

Mozart took Lorenzo da Ponte's adaptation of Beaumarchais's comedy and converted it into one of the great human stories of the musical theater. The characters live in their music as few characters in any opera. They experience "a crazy day" (to translate the subtitle given both the original play and its operatic version) in which true love triumphs over lechery, but not without ambiguity or ambivalence, and not before we have laughed at delightful scenes of comic invention and sympathized with near-heartbreak. The overture, which was written last (just two days before the premiere), does not quote any material from the opera at all, but its brilliance and nonstop hustle sets the emotional tempo for the "crazy day" to follow.

—Steven Ledbetter

Max Reger
Piano Concerto in F minor, Opus 114

Johann Baptist Joseph Maximilian Reger was born in Brand, Upper Palatinate, Bavaria, on March 19, 1873, and died in Leipzig on May 11, 1916. He composed his only piano concerto in the summer of 1910, completing the work on July 16. The first performance took place in the Leipzig Gewandhaus on December 15, 1910, under the direction of Arthur Nikisch. The soloist was Frieda Kwast-Hodapp, to whom the score is dedicated. The first American performance was given by the Minneapolis Symphony Orchestra on November 16, 1945. Rudolf Serkin was the soloist, as he was also in the first Boston Symphony Orchestra performances, which took place on February 14 and 15, 1964, Erich Leinsdorf conducting. Peter Serkin was soloist in the orchestra's only performances since then, in Boston and New York this past March and April, with Seiji Ozawa conducting. In addition to the piano solo, the score calls for two flutes, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, timpani, and strings.

During his own lifetime Max Reger was much discussed. Philip Hale noted in the Boston Symphony program book in 1908, "Some regard him as the greatest living composer, for there are passionate Regerites; others admit his facility and find no other quality in his voluminous works." Reger did indeed compose with a ready facility and may have turned out too much in his short but intense career; yet there are a fair number of works that are both substantial and attractive. His music is only gradually becoming known to the general public today and is seriously underrepresented in recordings and performances, at least partly because of prejudicial attacks that continued to color his reputation for years after his death.

Reger's parents did not take seriously early signs of a bent toward music, with the result that his technique took some time to develop. At first he was influenced primarily by Brahms (an influence that is particularly evident in his only piano concerto), though a visit to Bayreuth at the age of fifteen confirmed his determination to devote himself to music. Despite his admiration for Wagner, he remained steadfastly a composer of absolute music. His attacks on program music during six years spent in Munich (1901-07) led to constant bickering with other composers there, but he began to turn out significant works, including a Sinfonietta, Opus 90, which caused a scandal at its premiere. Both in Munich and, soon after, in Boston, it was "both fiercely hissed and wildly applauded." In 1907, at the age of thirty-four, he became professor of composition in Leipzig, a position he held until 1915, when he moved to Jena for the remaining two years of his short life. While returning from a concert tour of the

Netherlands, he stopped to visit friends in Leipzig in May 1916, and suffered a fatal heart attack. In his forty-three years, he had produced a voluminous output (the published opus numbers reach 145), including overtures, concertos, and tone poems for orchestra, as well as many choral works, dozens of chamber compositions, and many works for piano or organ.

Reger's music combines elements of the Baroque and Romantic styles. He was a devotee of J.S. Bach, an interest that naturally turned Reger in the direction of elaborate polyphonic writing, though joined with the wide-ranging harmonies of the late nineteenth century. This sometimes gives the impression of constant modulation for its own sake, lacking clear points of harmonic arrival or striking contrasts in texture. One of his principal rivals, Richard Strauss, who also greatly overshadowed Reger in reputation, accused him of looking backwards rather than forward with his music, in spite of its harmonic complexity. "Away with everything for which the only justification is that there has already been a yesterday!" Yet this is the same Strauss who adored and used the music of Mozart in much the same way that Reger adored and used the music of Bach.

Despite Reger's unhappy reputation, there are, in fact, many compositions in his work list that are both accessible and enjoyable. His gradual acceptance of Mozart, whose music he did not at first appreciate, may have had an effect on the clearer textures of his most popular orchestral work, the *Mozart* Variations, Opus 132. The *Hiller* Variations, too, are brilliantly scored, less intent on profundity than some of Reger's music, but distinctly attractive.

It was only natural that Reger, a super performer at the keyboard, should want to write a piano concerto. He struggled through an early concerto in F minor intended for Eugene d'Albert—reputedly through four complete drafts—before giving it up as a lost cause, destroying the score, and sending the title page of the manuscript to pianist Frieda Kwast-Hodapp with the inscription "An unfortunate piano concerto," to which he added the note, "This beastly thing belongs to Frau Kwast, as affirmed by the Head Beast Max Reger."

It was for this same Frau Kwast that Reger made his second attempt at a piano concerto, in the same key as the first. This time he succeeded in his attempt. He sent the score to her in mid-July 1910 and was delighted to discover that she had memorized it by the end of September and was ready to perform it. The premiere, under former BSO music director Arthur Nikisch, aroused both enthusiasm and

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strong resistance. Reger himself was depressed at the audience's reaction, and his mood did not improve even when Frieda Kwast performed the concerto thirty times in various cities soon after.

Though the concerto is not heard with great frequency, this is certainly at least partly due to the extraordinary difficulty of the solo part, which is also not designed to win easy converts by virtue of vacuous dexterity. Yet it has had notable proponents, including Rudolf Serkin, who played it in Essen on the tenth anniversary of the composer's death and performed it with many of the major American orchestras, including Minneapolis, Boston, New York, and Philadelphia (with which he made a notable recording). The father's active support of Reger's music has been taken up by his son Peter.

Reger treats the piano not as a flashy virtuoso soloist, but rather as an integral part of the orchestral musical texture; the piano part is, however, of enormous difficulty, requiring stamina as well as musical insight to bring off. The composer's obvious model is the work of Brahms, particularly the latter's Second Concerto, almost a symphony for piano and orchestra rather than a concerto. The first movement has a strongly symphonic character, rugged and even violent in its affect. The orchestra opens with an extended introduction of an agitated character, marked by obsessive drum rolls. The nearly constant chromaticism of Reger's style prevents the strong establishment of a home key, but the thematic and harmonic material is distinctive enough to be recognized in later appearances. The piano's part is at first galloping and thunderous by turns, but it later forms a partnership with the orchestra in the continuing development of the major motives.

The middle movement is ravishingly lyrical, with delicate colorations supporting the soloist's sustained song. The finale is as close as Reger comes to a kind of rustic peasant dance—though these rustic peasants have clearly taken a course in advanced chromatic harmony. The pianist presents the rondo theme at the outset, and the high spirits are divided evenly between the soloist and orchestra.

—S.L.

Ludwig van Beethoven
Symphony No. 5 in C minor, Opus 67

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He began to sketch the Fifth Symphony in 1804, did most of the work in 1807, completed the score in the spring of 1808, and led the first performance on December 22, 1808, in Vienna. The first documented American performance was given by Ureli Corelli Hill with the German Society of New York at New York's Broadway Tabernacle on February 11, 1841. That same year, on April 3, Henry Schmidt conducted the Academy of Music in the first, second, and fourth movements at the Odeon in Boston. The first Boston Symphony performance of Beethoven's Fifth was led by Georg Henschel on December 17, 1881, the ninth concert of the orchestra's first season. Serge Koussevitzky led the BSO's first Tanglewood performance on August 5, 1937. Marek Janowski led the orchestra's most recent Tanglewood performance on August 21, 1992. The symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, two horns, two trumpets, three trombones, timpani, and strings.

On December 17, 1808, the *Wiener Zeitung* announced for the following Thursday, December 22, a benefit concert on behalf of and to be led by Ludwig van Beethoven, with all the selections "of his composition, entirely new, and not yet heard in public," to begin at half-past six, and to include the following:

First Part: 1, A Symphony, entitled: "A Recollection of Country Life," in F major (No. 5). 2, Aria. 3, Hymn with Latin text, composed in the church style with chorus and solos. 4, Pianoforte Concerto played by himself.

Second Part: 1, Grand Symphony in C minor (No. 6). 2, Sanctus with Latin text composed in the church style with chorus and solos. 3, Fantasia for Pianoforte alone. 4, Fantasia for the Pianoforte which ends with the gradual entrance of the entire orchestra and the introduction of choruses as a finale.

One witness to this event of gargantuan proportion, but which was typical of the time, commented on "the truth that one can easily have too much of a good thing—and still more of a loud one."

The hymn and Sanctus were drawn from Beethoven's Mass in C, the concerto was the Fourth, and the aria was "*Ah! perfido*" (with a last-minute change of soloist). The solo piano fantasia was an improvisation by the composer, the concluding number the Opus 80 Choral Fantasy (written shortly before the concert—Beethoven did not want to end the evening with the C minor symphony for fear the audience would be too tired to appreciate the last movement), the symphony listed as "No. 5" the one that was published as the Sixth, the *Pastoral*, and the one labeled "No. 6" was, of course, the Fifth.

Beethoven was by this time one of the most important composers on the European musical scene. He had introduced himself to Viennese concert hall audiences with a program including, besides some Mozart and Haydn, his own Septet and First Symphony in April 1800, and, following the success of his ballet score *The Creatures of Prometheus* during the 1801-02 musical season, he began to attract the attention of foreign publishers. He was, also at that time, becoming increasingly aware of the deterioration in his hearing (the emotional outpouring known as the Heiligenstadt Testament dates from October 1802) and coming to grips with this problem that would ultimately affect the very nature of his music. As the nineteenth century's first decade progressed, Beethoven's music would be performed as frequently as Haydn's and Mozart's; his popularity in Vienna would be rivaled only by that of Haydn; and, between 1802 and 1813, he would compose six symphonies, four concertos, an opera, oratorio, and mass, a variety of chamber and piano works, incidental music, songs, and several overtures.

Beethoven composed his Third Symphony, the *Eroica*, between May and November 1803. From the end of 1804 until April 1806 his primary concern was his opera *Leonore* (ultimately *Fidelio*), and the remainder of 1806 saw work on compositions including the Fourth Piano Concerto, the Fourth Symphony, the Violin Concerto, and the *Rasumovsky* Quartets, Opus 59. Sketches for both the Fifth and Sixth symphonies are to be found in Beethoven's *Eroica* sketchbook of 1803-04—it was absolutely typical for Beethoven to concern himself with several works at once—and, as noted above, the Fifth was completed in the spring of 1808 and given its first performance that December.

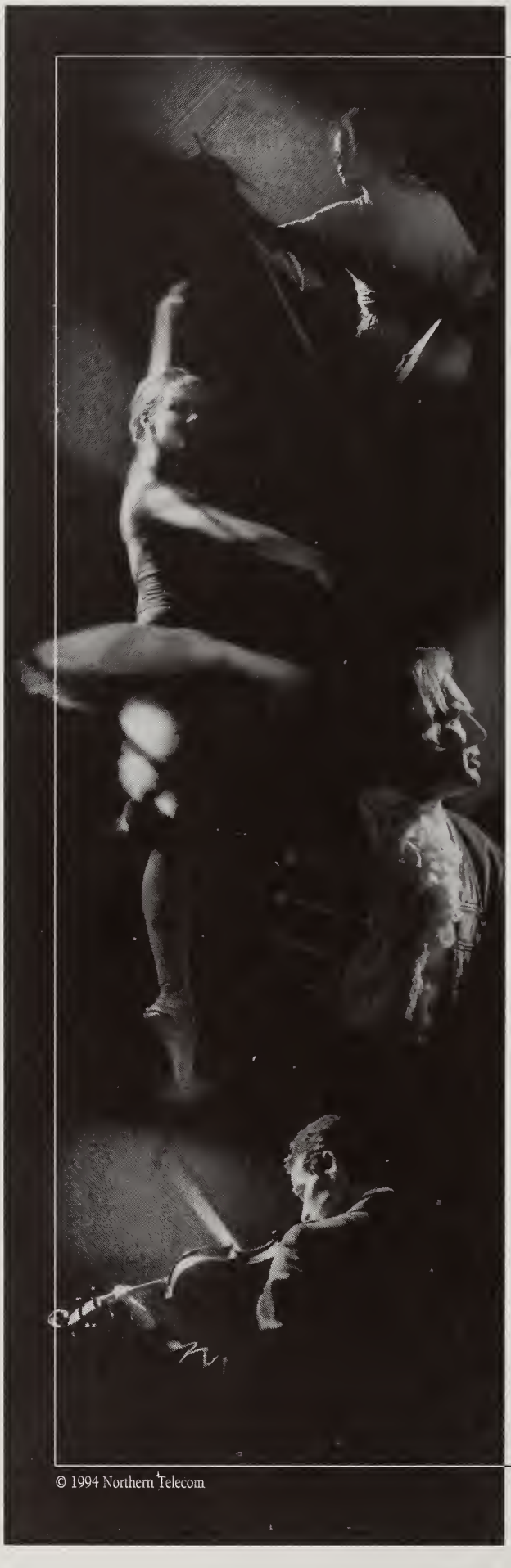
In a Boston Symphony program note some years back, John N. Burk wrote that "something in the direct impelling drive of the first movement of the C minor Symphony commanded general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess."

In the language of another age, in an important review for the *Allgemeine musikalische Zeitung* of July 4 and 11, 1810, E.T.A. Hoffmann recognized the Fifth as "one of the most important works of the master whose stature as a first-rate instrumental composer probably no one will now dispute" and, following a detailed analysis, noted its effect upon the listener: "For many people, the whole work rushes by like an ingenious rhapsody. The heart of every sensitive listener, however, will certainly be deeply and intimately moved by an enduring feeling—precisely that feeling of foreboding, indescribable longing—which remains until the final chord. Indeed, many moments will pass before he will be able to step out of the wonderful realm of the spirits where pain and bliss, taking tonal form, surrounded him."

In his *Eroica* Symphony, Beethoven introduced, in the words of his biographer Maynard Solomon, "the concept of a heroic music responding to the stormy currents of contemporary history." The shadow of Napoleon hovers over the *Eroica*; for the Fifth Symphony we have no such specific political connotations. But we do have, in the Fifth, and in such post-*Eroica* works as *Fidelio* and *Egmont*, the very clear notion of affirmation through struggle expressed in musical discourse, and perhaps in no instance more powerfully and concisely than in the Symphony No. 5.

So much that was novel in this music when it was first heard—the aggressive, compact language of the first movement, the soloistic bass writing of the third-movement Trio, the mysterious, overwhelmingly powerful transition between scherzo and finale, the introduction of trombones and piccolo into the symphony orchestra for the first time (in the final movement)—is now taken almost for granted, given the countless performances the Fifth has had since its Vienna premiere, and given the variety of different languages that music has since proved able to express. And by now, most conductors seem to realize that the first three notes of the symphony must *not* sound like a triplet, although just what to do with the fermata and rest following the first statement of that four-note motive sometimes seems open to argument. For a while, Beethoven's Fifth seemed to have fallen from grace. Once rarely absent from a year's concert programming, and frequently used to open or close a season, it was for a while widely considered to be overplayed, overpopularized. Audiences appeared to be tired of it, and it was relegated to "popular" programs or Beethoven festivals. More recently the Fifth Symphony has been restored to its rightful place in the repertory. For, at least every so often, this symphony demands, even needs, to be heard, representing as it does not just what music can be about, but everything that music can succeed in doing.

—Marc Mandel



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STRAVINSKY — Suite from *The Firebird* (version of 1919)
- Introduction—The Firebird and its dance—
- Variation of the Firebird—
- The Princesses' Round Khorovod—
- Infernal dance of King Kaschei—
- Lullaby—Finale

PROKOFIEV — Violin Concerto No. 2 in G minor, Opus 63
- Allegro moderato
- Andante assai
- Allegro ben marcato

MIDORI

INTERMISSION

DVOŘÁK — Symphony No. 8 in G, Opus 88
- Allegro con brio
- Adagio
- Allegretto grazioso
- Allegro ma non troppo

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NOTES

Igor Stravinsky
Suite from *The Firebird*

Igor Stravinsky was born at Oranienbaum, Russia, on June 17, 1882, and died in New York on April 6, 1971. He began composition of The Firebird *in early November 1909 at a "dacha" of the Rimsky-Korsakov family near St. Petersburg. He completed the score in the city, finishing the actual composition in March and the full score a month later; following some further retouching, the final score bears the date May 18, 1910. Commissioned by Diaghilev as a ballet in two scenes, the work was first performed by the Ballets Russes at the Paris Opéra on June 25, 1910, with a cast including Tamara Karsavina (the Firebird), Michel Fokine (Prince Ivan), Vera Fokina (the Tsarevna), and Alexis Bulgakov (Kashchei); Gabriel Pierné conducted. The scenario was by Fokine in collaboration with Diaghilev and his staff; Fokine also created the choreography. Alexandre Golovine designed the settings, Golovine and Léon Bakst the costumes. The score is dedicated to Andrei Rimsky-Korsakov, the son of the composer Nikolay, who had been Stravinsky's teacher. The American premiere of the ballet was given by the Ballets Russes at the Century Theatre in New York on January 17, 1916. Stravinsky made suites from the ballet on three separate occasions, the first in 1911 (employing virtually the original orchestration), the second in 1919 (for a much smaller orchestra), and the third in 1945 (using the same orchestra as the second but containing more music). Pierre Monteux led the first Boston Symphony Orchestra performance of the 1911 suite on October 31, 1919, and Stravinsky himself conducted the first BSO performance of the second suite on March 14, 1935. Serge Koussevitzky led the first Tanglewood performance of music from* The Firebird *on August 8, 1937. Michael Tilson Thomas led the most recent BSO performance of one of the suites (the 1919 version) at Tanglewood in 1973. The score of the 1919 version of the* Firebird *Suite calls for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, triangle, bass drum, xylophone, tambourine, cymbals, harp, piano, celesta, and strings.*

The notorious inability of Anatol Liadov to finish his scores in time gave Stravinsky his first big break. In 1909, Sergei Diaghilev needed to find a fast-working composer for a new ballet based on the old Russian legend of the Firebird. Having been impressed by Stravinsky's *Fireworks*, which he had heard a few months earlier, Diaghilev went to Stravinsky to discuss a possible commission for *The Firebird*. Though deeply engrossed in his opera *The Nightingale*, Stravinsky naturally recognized that a ballet commission from Diaghilev with a production in Paris was an opportunity he could not turn down. In fact, he was so enthusiastic that he began sketching the music before the formal commission finally reached him. He composed the large score between November 1909 and March 1910; the final details of the full score were finished by May 18. The premiere of the lavishly colorful score marked a signal triumph for the Ballets Russes and put the name of Stravinsky on the map. Diaghilev quickly signed him up for more ballets, and in short order he turned out *Petrushka* and *The Rite of Spring*, with which he brought on a musical revolution.

The scenario of *The Firebird* involves the interaction of human characters with two supernatural figures, the magic Firebird (a sort of good fairy), and the evil sorcerer Kashchei, a green-taloned ogre who cannot be killed except by destroying his soul (which is preserved in a casket in the form of an egg), and who has an enchanted garden in which he keeps thirteen captured princesses. Many valiant knights have tried to rescue the princesses, but all have been captured and turned to stone.

The suite opens with the ballet's introduction, with its mood of magical awe. The

double basses present a melodic figure (two semitones and a major third) that lies behind all the music of the Firebird. Following a culminating shower of brilliant harmonics on the violins (played with a new technique invented by Stravinsky for this passage), a muted horn call signals the rise of the curtain on a nocturnal scene in the "Enchanted Garden of Kashchei," which continues the mysterious music of the opening (a chromatic bassoon phrase foreshadows the sorcerer). Suddenly the Firebird appears (shimmering strings and woodwinds), pursued by a young prince, Ivan Tsarevich. The Firebird performs a lively dance, all shot through with brilliant high interjections from the upper woodwinds. But Ivan Tsarevich captures the magic bird (horn chords *sforzando*) as it flutters around a tree bearing golden apples. The Firebird appeals to be freed in an extended solo dance, but Ivan takes one of its feathers—a magic feather—as a token before allowing it to depart.

Thirteen enchanted princesses, the captives of Kashchei, appear—tentatively at first—shake the apple tree, then use the fallen apples for a game of catch. Ivan Tsarevich interrupts their game, for he has fallen in love with one of them. They dance a *khorovod* (a stately slow round dance) to one of the favorite passages of the score, a melody first introduced by the solo oboe (this is an actual folk song).

In pursuit of the princesses, Ivan Tsarevitch enters the palace, where he is captured by the monsters that serve as Kashchei's guards. The suite then jumps to the point at which Kashchei begins to turn Ivan into stone, making a series of magic gestures: one —two—. . . But before he can make the third and final gesture, Ivan Tsarevich remembers the Firebird's feather; he waves it, summoning the Firebird to his aid. Kashchei's followers are enchanted by the magic bird, who sets them dancing to an "infernal dance" of wild syncopation and striking energy.

The Firebird also indicates to the Prince where he can find—and destroy—the soul of Kashchei, whereupon all the knights that had been turned to stone before come back to life (in a sweetly descending phrase of folklike character) and all take part in a dance of general happiness (a more energetic version of the same phrase). The Firebird has disappeared, but her music, now rendered more "human" in triadic harmony, sounds in the orchestra as the curtain falls.

There are things in the *The Firebird* that already foreshadow the revolutionary composer to come: the inventive ear for new and striking sounds, the love of rhythmic irregularities (though there is much less of it here than in *The Rite of Spring*!), and the predilection for using ostinatos to build up passages of great excitement. In listening to this familiar score, we may be able to sense afresh the excitement of being on the verge of a revolution.

—Steven Ledbetter

Sergei Prokofiev
Violin Concerto No. 2 in G minor, Opus 63

Sergei Sergeyevich Prokofiev was born at Sontzovka, near Ekaterinoslav in the Ukraine, on April 23, 1891, and died at Moscow on March 5, 1953. He composed his Second Violin Concerto in 1935 as a response to a commission from a group of French musicians for a concert piece for their friend, the violinist Robert Soetens. The concerto received its first performance on December 1 that year in Madrid, with Soetens as soloist and Enrique Fernández Arbós conducting. The first American performance was given by the Boston Symphony Orchestra under Serge Koussevitzky with soloist Jascha Heifetz on December 17, 1937. The first Tanglewood performance was given by soloist Joseph Silverstein with Charles Munch and the Boston Symphony Orchestra in August

1961. Charles Dutoit led the BSO's most recent Tanglewood performance on August 7, 1992, with soloist Joshua Bell. In addition to the solo violin, the concerto is scored for flutes, oboes, clarinets, bassoons, horns, and trumpets in pairs, bass drum, snare drum, triangle, cymbals, castanets, and strings.

After fifteen years of living in the West, Prokofiev returned to Russia in 1933 and remained there, except for brief tours, the remaining two decades of his life. His Russian tour in 1927 had been a singular success; such works as the Third Piano Concerto, the *Classical* Symphony, and the suite from his opera *Love for Three Oranges* had attracted widespread applause. Later tours in 1929 and 1932 showed him, however, that his more demanding music would not have the same enthusiastic response, and when he finally decided to return for good, he faced a difficult period of readjustment. At first he seemed to agree that it was necessary consciously to simplify his musical style for the new and wider audiences he was facing: "In the Soviet Union music is addressed to millions of people who formerly had little or no contact with music. It is the new mass audience that the modern Soviet composer must strive to reach." In conformity with this view, he sought to produce works of highly melodic character with clear formal structures. Within a few years, though, he insisted that audiences wanted great music, not simplification.

Whatever view he held, his works were not always accepted at once by the public or by the musicians who acted as political functionaries for the arts and dominated critical discussion of new music. He suffered from his desire to write music in his homeland (being essentially a non-political person, his return to Russia was primarily motivated by nostalgia), finding many of his late works, the operas especially, vilified and attacked as "formalist," the Soviet buzzword for music that is neither immediately accessible to a broad general audience nor directed to clearly propagandistic ends. Only after Stalin's death and his own (the two events occurred within hours of each other) did much of his later music attain a position of honor in the prophet's homeland; within a decade of his death, the derided operas were hailed as classics.

Still, with all of the difficulties, Prokofiev had a substantial share of success, too. Many of the works that have achieved the most widespread popularity come from his period of adaptation to Soviet canons of taste: *Lieutenant Kije*, the ballet *Romeo and Juliet*, the charming orchestral children's tale *Peter and the Wolf*, the brilliant score to Eisenstein's film *Alexander Nevsky* (later adapted by the composer into a concert cantata), and the work presently under discussion, the Second Violin Concerto. And though we deplore the intrusion of political pressure into artistic creation, it is not clear that Prokofiev's music would have been dramatically different between 1933 and 1953 if there had been no Union of Composers looking over his shoulder. Soviet critics insist that his music took on lyrical qualities as a result of his "Sovietization" upon his return to Russia, but these qualities were certainly adumbrated—and even sometimes prevailing—in his earlier music, including the *Classical* Symphony and the First Violin Concerto, as well as some of the piano concertos. Western critics, on the contrary, tend to charge that Prokofiev's music completely lost its satirical wit and bite, its occasional grotesquerie, once he bowed to Soviet domination. This view is equally one-sided, since parodistic and witty elements still appear in many of the scores, and reports from his Russian colleagues in those years indicate that the composer often stood up to the critics quite boldly, at least until the Zhdanov denunciation of 1948, when he was no longer in good health and lacked the strength for the struggle. All in all, it is perhaps more sensible to refer to Prokofiev's style as one that mellowed with the years, though revealing itself throughout his life as fundamentally consistent.

Prokofiev worked on the Second Violin Concerto at about the same time as he was

writing *Romeo and Juliet*. The concerto was commissioned while he was on a visit to Paris; there a group of French musicians, friends of the violinist Robert Soetens, requested a concert work for their friend with the stipulation that he was to have exclusive rights of performance for one year after the premiere. He began composing while still in Paris. In his memoirs, he recalled: "As in the case of the preceding concertos, I began by searching for an original title for the piece, such as 'concert sonata for violin and orchestra,' but finally returned to the simplest solution: Concerto No. 2. Nevertheless I wanted it to be altogether different from No. 1 both as to music and style." During the summer of 1935 Prokofiev worked at a rest home in Polenovo, in central Russia, where he found that the quiet of his secluded house was conducive to work, and he made rapid progress on both the concerto and the ballet. Part of the concerto was also composed on tour, and it was completed in Baku, capital of Azerbaijan, in August.

During the winter of 1935-36, Prokofiev made a concert tour with Soetens, playing one of his own violin sonatas as well as the works of Beethoven and Debussy. It was during this tour that the concerto received its first performance; it was successful from the very first and was popularized in this country by Jascha Heifetz, who played it frequently following his performance in Boston, the American premiere.

From the outset, which is for the unaccompanied solo violin, Prokofiev emphasizes the cantabile qualities of the instrument. The structure of the opening movement, a straightforward sonata form, is purposely kept clear, with articulations to set off the various sections and to mark, for example, the beginning of the second theme (in the classically expected key of B-flat), a lyric descending line over murmuring strings in contrast to the ascending (but equally lyrical) line of the first theme. The long-breathed melody of the Andante assai, which here and there plays off the slight rhythmic jolt of 4/4 time against the accompanimental 12/8, has long been recognized as one of Prokofiev's most gorgeous melodic effusions. The last movement, lively and dance-like (with castanets occasionally lending it a Spanish flavor), is still rather more lyrical than virtuosic, though the various sections of its rondo shape have plenty of vigor.

—S.L.

Antonín Dvořák
Symphony No. 8 in G, Opus 88

Antonín Dvořák was born in Nelahozeves (Mühlhausen), Bohemia, on September 8, 1841, and died in Prague on May 1, 1904. He wrote his Symphony No. 8 between August 26 and November 8, 1889 and conducted the first performance in Prague on February 2, 1890. Arthur Nikisch and the Boston Symphony Orchestra gave the first American performance on February 26, 1892. Erich Leinsdorf gave the first Tanglewood performance on July 30, 1966; Christoph Eschenbach led the orchestra's most recent performance here on August 21, 1993. The symphony is scored for two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, and strings.

When it comes to muddle over numbering of works, Dvořák can hold his own against all comers, Haydn and Schubert included. He himself sometimes assigned the same opus number to different pieces, and his principal publisher, Fritz Simrock, was inclined to assign deceptively high numbers to early works that he was just getting around to issuing, angering the composer and muddling our sense of chronology. The Symphony No. 8 in G is one that older listeners and record collectors will re-

member as No. 4. Dvořák wrote nine symphonies. Five were published in his lifetime, as of course Nos. 1 through 5, but even on its own terms that numbering turns out to be wrong because the first of those five in order both of composition and performance, the F major, was only the third to be published, and it circulated for more than sixty years as No. 3. Only in the 1950s, with the appearance in print of all four early symphonies, did we begin to use the current, chronologically sensible numbering.

This table may be helpful:

New Number	Old Number	Key	Date	
1		C minor	1865	*(Bells of Zlonice)*
2		B-flat	1865	
3		E-flat	1873	
4		D minor	1874	
5	3	F	1875	
6	1	D	1880	
7	2	D minor	1885	
8	4	G	1889	
9	5	E minor	1893	*(New World)*

Dvořák's fame at home had begun with the performance in 1873 of his patriotic cantata *Heirs of the White Mountain*.* An international reputation was made for him by the first series of Slavonic Dances of 1878 and also by his *Stabat Mater*. The success in England of the latter work was nothing less than sensational, and Dvořák became a beloved and revered figure there, particularly in the world of choir festivals, much as Mendelssohn had been in the century's second quarter (but see G.B. Shaw's reviews of Dvořák's sacred works).

In the '90s, this humble man, who had picked up the first rudiments of music in his father's combination of butcher-shop and pub, played the fiddle at village weddings, and sat for years among the violas in the pit of the opera house in Prague (he was there for the first performance of Smetana's *Bartered Bride)*, would conquer America as well, even serving for a while as director of the National Conservatory in New York. Johannes Brahms was an essential figure in Dvořák's rise, providing musical inspiration, but also helping his younger colleague to obtain government stipends that gave him something more like the financial independence he needed, and, perhaps most crucially, persuading his own publisher, Simrock, to take him on.† Unlike Haydn and Beethoven, Dvořák never sold the same work to two different publishers, but on a few occasions, and in clear breach of contract, he fled the Simrock stable, succumbing to the willingness of the London firm of Novello to outbid their competition in Berlin. One of these works was the G major symphony.

It had been four years since his last symphony, the magnificent—and very Brahmsian—D minor, No. 7. During those years he had made yet another attempt to make a success in opera, this time with a political-romantic work called *The Jacobin* (and full, by the way, of superb music), he had revised the Violin Concerto into its present form,

*The defeat of the Bohemians by the Austrians at the battle of the White Mountain just outside Prague in 1620 led to the absorption of Bohemia into the Habsburg empire, a condition that obtained until October 28, 1918.

†After talent, nothing matters so much to a young composer as having a responsible and energetic publisher to get the music into circulation. Many living composers could speak eloquently to this subject.

written a second and even finer series of Slavonic Dances, and had composed what is probably both his most admired and most performed piece of chamber music, the A major piano quintet, Opus 81, as well as the engaging piano quartet in E-flat, Opus 87.

The new symphony opens strikingly with an introduction *in tempo*, notated in G major like the main part of the movement, but actually in G minor. This melody, which sounds gloriously rich in cellos, clarinets, bassoons, and horns, was actually an afterthought of Dvořák's, and he figured out how most splendidly to bring it back at crucial points during the movement. After a broad Adagio, which spends quite some time in E-flat before settling into its real home of C major, Dvořák gives us an enchanting quasi-scherzo, a loping sort of movement in minor. The middle part, in major, which comes back transformed to serve as a brief and quick coda, he borrowed from his 1874 comic opera *The Stubborn Lovers*. After this strong taste of national flavor, Dvořák becomes more Czech than ever in the finale, which one might describe as sort of footloose variations, and which is full of delightful orchestral effects, the virtuosic flute variation and the mad, high trilling of the horns from time to time being perhaps the most remarkable of these.

—Michael Steinberg

Now Program Annotator of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.



ARTISTS

Thomas Hampson



Recognizing his achievements in opera, song, and recording, the International Classical Music Awards recently named American baritone Thomas Hampson "Male Singer of the Year 1993." This was the most recent of many honors conferred on Mr. Hampson, among them five Grammy nominations, the 1990 and 1992 Edison Prizes, the 1992 Grand Prix de Nouvelle Académie du Disque, *Musical America*'s 1991 citation as "Vocalist of the Year," the *Münchener Abendzeitung*'s 1992 "Stern des Jahres" for Lieder, the 1994 "Charles Cros, Académie du Disque Lyrique," and the Grand Prix du Disque, as well as an honorary doctor of music degree from Whitworth College. The thirty-nine-year-old singer hails from Spokane, Washington, and studied with Sr. Marietta Coyle, Elisabeth Schwarzkopf, Martial Singher, and Horst Günther. Recent engagements have included his debut in the title role of Ambroise Thomas' *Hamlet* in Monte Carlo, his Covent Garden debut as Figaro in Rossini's *Il barbiere di Siviglia*, his first Posa in a Zurich Opera House production of *Don Carlo*, his return to the title role of Henze's *Prinz von Homburg* for the same company, and appearances as Chorèbe (in *Les Troyens*) and Figaro at the Metropolitan Opera, as well as numerous recital and concert appearances. Mr. Hampson has also continued to be active in teaching, research, and recording. In addition to a live recital recording from the Edinburgh Festival, his recent studio projects have encompassed Lehár's *Die lustige Witwe*, "Romantic Songs" by Berlioz, Liszt, and Wagner, a disc of Walt Whitman settings, Mozart's *Le nozze di Figaro*, Mahler's *Des Knaben Wunderhorn* (based on the new critical edition of the 1892 piano-vocal version, published by Universal with Mr. Hampson's collaboration and sponsorship), and a two-disc set of Samuel Barber songs in collaboration with pianist John Browning and soprano Cheryl Studer. Highlights of his 1994 calendar include a recital tour of Europe and North America, summer concerts at the Ojai, Ravinia, Tanglewood, Mostly Mozart, Schleswig-Holstein, and Salzburg festivals, and the creation of the leading role of Valmont in the world premiere of Conrad Susa's *Les Liaisons dangereuses* for San Francisco Opera in September.

John Browning



For more than thirty years, John Browning has maintained the heritage of the great Romantic pianists. Mr. Browning's career was launched in the mid-1950s: in three consecutive years he won the Steinway Centennial Award, the Leventritt Competition, and second prize in the Queen Elisabeth of Belgium International Competition. He made his professional debut with the New York Philharmonic in 1956 and by 1960 was a familiar face on the international concert circuit. He has made more than twenty European concert tours, four tours to the Soviet Union, and concertized also in Japan, South America, and Africa. In the United States he appears regularly with the major orchestras from coast to coast. In September 1962 Mr. Browning made his BSO debut with Erich Leinsdorf and the Boston Symphony Orchestra in the world premiere of Samuel Barber's Pulitzer Prize-winning Piano Concerto, written especially for Mr. Browning, and performed as part of the inaugural week of concerts at Philharmonic Hall at Lincoln Center. He subsequently performed the work more than 500 times and recorded it with George Szell and the Cleveland Orchestra. His new recording of the work with Leonard Slatkin and the St. Louis Symphony for BMG Classics, released in 1991, won Mr. Browning his first Grammy Award for Best Instrumental Soloist with Orchestra and also received a Grammy nomination as Best Classical Album. Other recent additions to his discography include Barber's complete solo piano music, on MusicMasters, the complete Barber songs with Cheryl Studer and Thomas Hampson, on Deutsche Grammophon, and albums of music by Mussorgsky, Liszt, and Rachmaninoff, on Delos. He has also recorded for CBS Masterworks, RCA, Capitol, and Phoenix. Highlights of Mr. Browning's 1993-94 season have included a sixtieth-birthday celebration with three concerts at Lincoln Center in New York, and recitals in New York, Atlanta, and Toronto. Mr. Browning recorded the Prokofiev piano concertos with Erich Leinsdorf and the Boston Symphony for RCA in the 1960s and appeared with the orchestra most recently this past February performing the Barber Piano Concerto under Seiji Ozawa's direction.

Mariss Jansons



Music director of the Oslo Philharmonic Orchestra, associate principal conductor of the St. Petersburg Philharmonic, and principal guest conductor of the London Philharmonic Orchestra, Mariss Jansons has become known to audiences worldwide through his recordings, concert performances, touring, and numerous radio and television appearances. Born in Riga, Latvia, in 1943, Mariss Jansons is the son of the conductor Arvid Jansons. He studied violin, piano, and conducting at the Leningrad Conservatory, from which he graduated with honors. In 1969 he continued his training in Vienna with Hans Swarowsky and in Salzburg with Herbert von Karajan. In Berlin, in 1971, he won the International Herbert von Karajan Foundation Competition. Considered one of the leading conductors to have emerged from the former Soviet Union, Mr. Jansons has conducted the St. Petersburg Philharmonic on many tours of Europe, Japan, and the United States. His collaboration with that orchestra dates back to 1973, when its legendary music director Evgeny Mravinsky invited Mr. Jansons to assist him. As music director of the Oslo Philharmonic Orchestra since 1979, Mr. Jansons has led that orchestra in the major European music centers and has produced highly praised recordings, including a Tchaikovsky cycle on the Chandos label. Since 1986 his long-term exclusive recording relationship with EMI has brought releases with the Oslo Philharmonic, the St. Petersburg Philharmonic, the Royal Concertgebouw, the London Philharmonic, and the Philharmonia; his discography includes works by Bartók, Berlioz, Dvořák, Mussorgsky, Prokofiev, Ravel, Respighi, Shostakovich, Sibelius, Svendsen, Tchaikovsky, and Wagner. Mr. Jansons' American schedule during the 1994-95 season includes tours of the United States and Europe with the Oslo Philharmonic, including appearances at New York's Carnegie Hall and Boston's Symphony Hall; and guest conducting engagements with the New York Philharmonic, the Boston Symphony, the Concertgebouw Orchestra, the Leipzig Gewandhaus Orchestra, and the Vienna Philharmonic. Recently honored with an appointment as Professor of Conducting at the St. Petersburg Conservatory, Mr. Jansons has been awarded the Norwegian Culture Prize of Anders Jahre and is a holder of the Royal Norwegian Order of Merit. He led his only previous Boston Symphony concerts at Tanglewood in 1991.

André Watts



André Watts burst upon the music world at sixteen, when Leonard Bernstein asked him to substitute at the last minute for the ailing Glenn Gould in performances of Liszt's E-flat piano concerto with the New York Philharmonic, just two weeks after appearing with Bernstein and the New York Philharmonic in a nationally broadcast Young People's Concert. Today, his performances each year with the world's great orchestras and conductors, sold-out recitals, and appearances at the most prestigious festivals bring him to every corner of the globe. Mr. Watts's involvement with television is unique in the field of classical music; his PBS Sunday-afternoon telecast in 1976 was not only the first solo recital presented on "Live From Lincoln Center," but the first full-length piano recital in the history of television. His 1985 "Live From Lincoln Center" performance was the first full-length recital to be aired nationally in prime time. Mr. Watts is an active recording artist. His recent releases on EMI/Angel include "The Chopin Recital," "The Schubert Recital," two solo Liszt albums, which won the "Grand Prix du Disque Liszt," an album of Beethoven sonatas, and a live recording of his 25th-anniversary recital, "André Watts at Carnegie Hall," featuring works of Haydn, Mozart, Schubert, and Brahms. His extensive itinerary for 1993-94 has taken him throughout North America and Europe for orchestral engagements and recitals. His numerous recital appearances included a return to Avery Fisher Hall on Lincoln Center's "Great Performers" series. Chamber concerts included a season-long series of appearances as the first guest artist member of the Chamber Music Society of Lincoln Center. A much-honored artist who has played before royalty in Europe and before heads of government all over the world, Mr. Watts made his first Boston Symphony appearances in January 1969 under the direction of Erich Leinsdorf and has since appeared frequently with the orchestra both at Symphony Hall and at Tanglewood. A former faculty member at the Tanglewood Music Center, he is also a former student of current Tanglewood Music Center Artistic Director Leon Fleisher.



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Leonard Bernstein

a dramatic serigraph hand signed and numbered by the artist Jin G. Kam

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Peter Serkin



American pianist Peter Serkin has won equal acclaim for his performances with orchestra, as recitalist, as chamber music collaborator, and as recording artist. His grandfather was the violinist and composer Adolf Busch and his father the pianist Rudolf Serkin. In 1958 he entered the Curtis Institute of Music, where he studied with Lee Luvisi, Mieczyslaw Horszowski, and Rudolf Serkin. He also studied with Ernst Oster, Marcel Moyse, and Karl Ulrich Schnabel. In 1959, at twelve, Mr. Serkin made his debut at the Marlboro Summer Music Festival, followed by his New York debut that fall; he has since appeared with the world's major symphony orchestras. Mr. Serkin maintains an absorbing interest in contemporary music, interweaving such composers as Wolpe, Knussen, Goehr, Berio, Takemitsu, Messiaen, and Peter Lieberson with Bach, Mozart, and Beethoven. His 1989-90 season was notable for his unprecedented eighteen-city recital tour featuring eleven new works commissioned from ten composers. He has also performed the world premieres of numerous other works, including Peter Lieberson's Piano Concerto, a Boston Symphony centennial commission which he recorded with the orchestra. Recent additions to Mr. Serkin's discography include the two Brahms concertos; Beethoven's *Diabelli* Variations, *Hammerklavier* Sonata, and last three sonatas; Oliver Knussen's *Variations* and *Sonya's Lullaby*; and collaborations with oboist Al Genovese and the late clarinetist Harold Wright. Mr. Serkin was the first pianist to be awarded the Premio Internazionale Musicale Chigiana, in recognition of his outstanding artistic achievement. He is on the faculties of the Juilliard School, Mannes College of Music, the Curtis Institute of Music, and, since 1985, the Tanglewood Music Center. Mr. Serkin's calendar for 1993-94 has included performances of recital, orchestral, and chamber works (with pianist András Schiff, violinist Pamela Franke, and cellist Yo-Yo Ma) at the Mondsee and Berlin festivals, duo-recital tours throughout North America with Pamela Franke and Yo-Yo Ma, solo recitals, an east coast tour with the Brandenburg Ensemble, and a tour to Australia and Japan in the spring. He has performed frequently with the Boston Symphony Orchestra since his first appearance at Tanglewood in 1970 and was soloist in Beethoven's Choral Fantasy last week in the gala concert opening Tanglewood's new Seiji Ozawa Hall.

Midori

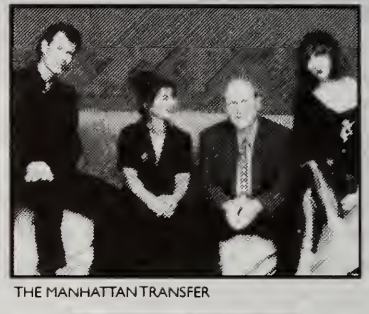


Violinist Midori's performance schedule takes her annually to the great concert halls of Europe, North America, and the Far East. She has recently added an important dimension to her public life through the activities of The Midori Foundation, which was established in 1992 to promote intercultural communication through the medium of music. In addition to her appearances with orchestra, Midori's 1993-94 season included extensive recital tours encompassing thirty major cities on both sides of the Atlantic. Midori records exclusively for Sony Classical. Among her releases are a live recording of the Dvořák Violin Concerto with Zubin Mehta and the New York Philharmonic, a Grammy-nominated recording of the Paganini Caprices for solo violin, her Carnegie Hall recital debut of October 1990, and "Encore!," an album of virtuoso showpieces. Due for future release are Sibelius's Violin Concerto and Bruch's *Scottish Fantasy*. The recipient of numerous honors, Midori devotes a significant part of each season to the non-profit Midori Foundation, which seeks to bring children into contact with a diverse range of cultural achievements. To further this goal, she gives special concerts for young audiences in schools, hospitals, and other institutions where children do not often have the opportunity for direct involvement with the arts. Midori's television appearances have ranged from the 1992 Winter Olympic Games telecast and several CNN programs to "Sesame Street" and the "Tonight Show," as well as broadcasts in France, Germany, Japan, and the United Kingdom. She participated in the salute to Nathan Milstein at the 1988 Kennedy Center Honors Gala, in the gala Tanglewood concert celebrating Leonard Bernstein's seventieth birthday, and in Carnegie Hall's gala 100th Anniversary Concert, all broadcast worldwide. Born in Osaka, Japan, in 1971, Midori began studying the violin with her mother, Setsu Goto, at a very early age. Zubin Mehta was so impressed upon first hearing her play in 1982 that he invited her to be a surprise guest soloist on the New York Philharmonic's traditional New Year's Eve concert. Midori has appeared annually at Tanglewood since her BSO debut under Leonard Bernstein in July 1986. She will appear here again later this month performing Beethoven's Violin Concerto under Seiji Ozawa's direction.

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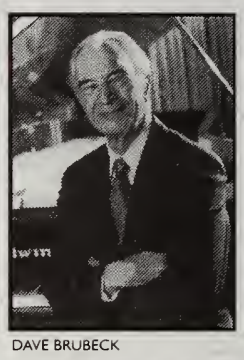
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with very special guest
ABBEY LINCOLN and her Trio


THE MANHATTAN TRANSFER

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AHMAD JAMAL and his Trio with guests
JOSHUA REDMAN QUARTET

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MARCUS ROBERTS

SATURDAY, SEPTEMBER 3, AT 7:30PM *(Concert Hall)*
DAVE BRUBECK QUARTET with
special guests the **SHIRLEY HORN QUARTET**


DAVE BRUBECK

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JON FADDIS

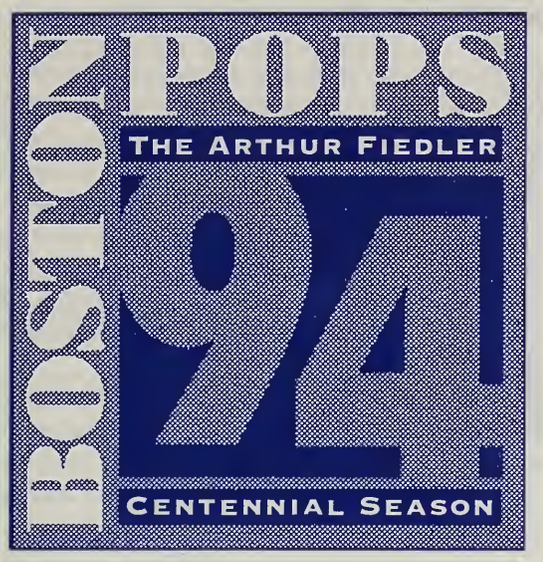
HOW TO PURCHASE TICKETS

IN PERSON:
Tickets are on sale at the Tanglewood Box Office, at Tanglewood's Main Gate, West Street, Lenox, MA, Monday through Friday 10am - 6pm and until intermission on BSO concert evenings; Saturday from 9am until intermission; Sunday from 10am to intermission.

BY TELEPHONE:
To charge tickets on a major credit card call SymphonyCharge at (617) 266-1200 or 1-800-274-8499; or Ticketmaster in Boston at (617) 931-2000, in western Mass. at (413) 733-2500, and from other areas at 1-800-347-0808.

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POPS AT TANGLEWOOD

BOSTON POPS ORCHESTRA

JOHN WILLIAMS, LAUREATE CONDUCTOR

109th SEASON

For the benefit of the Boston Symphony Orchestra Pension Fund

Wednesday evening, July 20, 1994, at 8:30

Harry Ellis Dickson



Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. In September 1992 he was named music director of the Toronto Pops Orchestra, with which he leads an annual series of concerts. Mr. Dickson retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States and Canada, with the Jerusalem Symphony in Israel, and with the Ulster Symphony in Ireland. In addition, he remains active as a conductor of the Boston Pops and Boston Pops Esplanade orchestras at Symphony Hall, on the Esplanade, and in other areas of New England.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" on Westland Avenue near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

John Bayless



Pianist John Bayless made his recording debut in 1985 with a Pro Arte album entitled *Happy Birthday Bach*. His subsequent releases include *Bach Meets the Beatles* and *Bach on Abbey Road*, featuring Mr. Bayless's improvisations on Beatles melodies, and *Greetings from John Bayless*, a collection of improvisations based on the songs of Bruce Springsteen. Under a new contract with Angel Records, Mr. Bayless has released *Bayless Meets Bernstein/West Side Story Concert Variations* and *The Puccini Album/Arias for Piano*. During the 1993-94 season Mr. Bayless performed in recital across the United States and made his debut at London's Wigmore Hall. In the fall he will perform the newly composed *West Side Story Fantasia* for piano and orchestra with the Colorado Symphony. Mr. Bayless has performed at Carnegie Hall, at the "Mostly Mozart" Festival at Avery Fisher Hall, and in special programs with the New York Philharmonic and the Cleveland Orchestra. He has performed with many U.S. orchestras, made two tours of Japan, performed at the Budapest Spring Festival, and was artist-in-residence for the London Symphony Orchestra's Leonard Bernstein Festival. He has conducted master classes in improvisation at the Juilliard School, Kent State University, and the Royal Academy of Music in London. Born and raised in Texas, John Bayless won a scholarship to the Aspen School of Music at age fifteen and, two years later, moved to New York to study at Juilliard. He also studied with Leonard Bernstein, Betty Comden, and Adolph Green in New York University's Master's Degree Musical Theatre Program. John Bayless makes his Boston Pops debut with this evening's performance.

THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS, LAUREATE CONDUCTOR

Wednesday evening, July 20, 1994, at Tanglewood

HARRY ELLIS DICKSON conducting

A TRIBUTE TO ARTHUR FIEDLER

Prelude to Act III of *Lohengrin* — Wagner

Overture to *The Barber of Seville* — Rossini

Clair de lune — Debussy-Mouton/Piston

Voices of Spring Waltz — Strauss

Gaîté parisienne — Offenbach
Overture—Allegro brillante—Polka—
Galop—Valse—March—Can-can—Finale

INTERMISSION

Selections from *Girl Crazy* — Gershwin-Anderson
I Got Rhythm—Embraceable You—Bidin' My
Time—But Not for Me—I Got Rhythm (reprise)

Rhapsody in Blue — Gershwin
JOHN BAYLESS, piano

Jalousie — Gade
Tamara Smirnova-Šajfar, solo violin

Two Leroy Anderson Favorites

The Typewriter
Fiddle Faddle

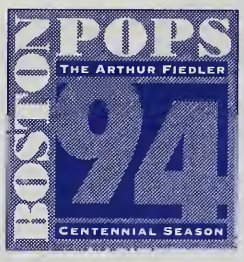
Pops Hoedown — arr. Hayman

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Baldwin Piano

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THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS
Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

First Violins
Tamara Smirnova-Šajfar
Leo L. Beranek Chair
Victor Romanul
Edward and Bertha C. Rose Chair
Laura Park
Bo Youp Hwang
Lucia Lin
Leo Panasevich
Gottfried Wilfinger
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy
*Jerome Rosen
*Sheila Fiekowsky
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang

Second Violins
Marylou Speaker Churchill
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Leonard Moss
*Harvey Seigel
*Ronan Lefkowitz
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
†Joseph Conte
†Joseph Scheer
†Lisa Crockett
†Daniel Banner
†Brynn Albanese

Violas
Robert Barnes
Burton Fine
Joseph Pietropaolo
Michael Zaretsky
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka
†Emily Bruell
†David Rubinskin
†Susan Culpo

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
Robert Ripley
Luis Leguía
Carol Procter
*Ronald Feldman
*Jerome Patterson
*Jonathan Miller
*Owen Young

Basses
Lawrence Wolfe
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy
†Henry Peyrebrune
†Tracey Rowell

Flutes
Fenwick Smith
†Catherine Payne

Piccolo
Geralyn Coticone

Oboes
Keisuke Wakao
Wayne Rapier

English Horn
Robert Sheena

Clarinets
William R. Hudgins
†William Wrzesien

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
Roland Small

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Timothy Morrison
Peter Chapman
Thomas Rolfs
†Bruce Hall

Trombones
Norman Bolter
†R. Douglas Wright

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

Harps
Ann Hobson Pilot
Sarah Schuster Ericsson

Piano
Bob Winter

Rhythm Section
Fred Buda–drums
Bob Winter–piano

Librarians
Marshall Burlingame
William Shisler
James Harper

Personnel Managers
Lynn Larsen
Bruce M. Creditor

Stage Manager
Peter Riley Pfitzinger

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†Substituting, Tanglewood 1994

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Prelude Concert

Friday, July 22, at 6:30
Florence Gould Auditorium, Seiji Ozawa Hall

BRUCE CREDITOR, clarinet
NANCY BRACKEN, violin
TATIANA DIMITRIADES, violin
BURTON FINE, viola
JONATHAN MILLER, cello
LUKAS FOSS, piano

FOSS — *Tashi*, for clarinet, piano, and string quartet

Lento
Allegro
Interlude
Allegro comodo

SCHUMANN — Quintet in E-flat for piano and strings, Opus 44

Allegro brillante
In modo d'una Marcia. Un poco largamente—Agitato
Scherzo molto vivace
Allegro, ma non troppo

Baldwin piano

Lukas Foss
Tashi, for clarinet, piano, and string quartet

As the title of the piece suggests, Lukas Foss composed *Tashi* for a specific ensemble of players with an unusual combination of mixed instruments (including piano, clarinet, and strings). The piece dates from 1987 and was tailor-made for the first players, the chamber ensemble *Tashi*, whom the composer himself joined at the piano, a role he repeats this evening. The work is cast in four movements in which the various players present individual "characters," according to the nature of their different instruments and their common usage in western music: the clarinet is generally a free-ranging soloist, the strings form an "orchestra," and the piano moves back and forth from the position of soloist to accompanist. The first movement is a suspense-filled Lento in which the strings, working with a limited repertory of pitches, play pizzicato; the piano imitates that sound by having the right hand play individual short notes while the left hand (reaching inside the instrument) mutes the strings. The Allegro that follows is lively and jovial, with two contrasting Trio sections and (especially suitable for this evening's rural performance) a couple of "cuckoo" calls. The clarinet opens the third movement with a virtuosic cadenza; the other instruments follow with something rather like a cadenza in which the composer specifies the pitches but allows the players to choose their own spontaneous tempos. This pattern is repeated, whereupon the players develop further the suspenseful material of the opening movement and then launch right into the quirky finale, cast in a rondo-like pattern in a witty style with a pair of funny piano solos. The climax seems to forecast a grand peroration, but instead the music fades away in an improvisatory passage and floats off on the summer breeze.

—Steven Ledbetter

Robert Schumann
Quintet in E-flat for piano and strings, Opus 44

For a program note on Schumann's piano quintet, see pages 5-6 of this week's program book.

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ARTISTS

For a biography of **Lukas Foss**, see pages 19-20 of this week's program book.

Bruce Creditor, currently Assistant Orchestra Personnel Manager for the Boston Symphony Orchestra, is an honors graduate of the New England Conservatory of Music in both clarinet (as a student of Peter Hadcock) and musicology. He has performed with the Boston Symphony Orchestra, the Boston Pops Orchestra, and the Boston Pops Esplanade Orchestra, as well as with the New Hampshire Symphony, Boston Ballet, Boston Musica Viva, the Cantata Singers, Alea III, the Aeolian Chamber Players, the world-renowned New England Ragtime Ensemble, the Emmanuel Wind Quintet (the 1981 winner of the Naumburg Award in Chamber Music), Emmanuel Music, the Holy Cross Chamber Players, and many other chamber ensembles. He has given the Boston premiere of works by Schuller, Harbison, Wyner, Antoniou, Martino, Tower, and others. Mr. Creditor was general manager of Margun Music/GM Recordings and assistant to Gunther Schuller. He has also served on review panels for the National Endowment for the Arts, as well as for various non-profit organizations, and is a contributing editor to "The Clarinet," the journal of the International Clarinet Society.

Violinist **Nancy Bracken** studied with Ivan Galamian at the Curtis Institute of Music and later with Donald Weilerstein of the Cleveland Quartet at the Eastman School of Music, where she received a master of music degree in 1977. Originally from St. Louis, she was a member of the Cleveland Orchestra for two years before joining the Boston Symphony Orchestra in 1979. A winner of the St. Louis Symphony Young Artists Competition at age sixteen, Ms. Bracken has appeared as soloist with the St. Louis Symphony, the St. Louis Philharmonic, and the Boston Pops Esplanade Orchestra. She has received awards from the National Society of Arts and Letters and the Artist Presentation Society of St. Louis and was the first-prize winner in the Music Teachers National Association string competition in 1975. She has participated in summer music festivals in Aspen and the Grand Tetons and was concertmaster and a frequent violin soloist with the Colorado Philharmonic for two summers. Since joining the Boston Symphony Orchestra, Ms. Bracken has played numerous solo recitals and chamber music concerts, including a performance at Tanglewood with Yo-Yo Ma and Emanuel Ax in 1989.

Born and raised in New York, **Tatiana Dimitriades** attended the Pre-College Division of the Juilliard School. She earned her bachelor's and master's degrees in music, and an Artist Diploma, from the Indiana University School of Music, where she was awarded the Performer's Certificate in recognition of outstanding musical performance. A recipient of the Lili Boulanger Memorial Award, Ms. Dimitriades has also won the Guido Chigi Saracini Prize presented by the Accademia Musicale Chigiana of Siena, Italy, on the occasion of the Paganini Centenary, and the Mischa Pelz Prize of the National Young Musicians Foundation Debut Competition in Los Angeles. An active chamber musician, and a member of the Boston Artists' Ensemble, Ms. Dimitriades joined the Boston Symphony Orchestra at the beginning of the 1987-88 season. She is also concertmaster of the Newton Symphony Orchestra, with which she appears often as a concerto soloist, and continues to perform frequently in recital and chamber music throughout New England. Other solo performances have included a Carnegie Recital Hall appearance sponsored by the Associated Music Teachers of New York, and an appearance as soloist in the Mendelssohn Violin Concerto at the Grand Teton Music Festival.

BSO violist **Burton Fine** joined the orchestra as a second violinist in 1963 after nine years as a research chemist at the National Space and Aeronautics Administration's Lewis Research Center in Cleveland. At the beginning of his second year with the orchestra he auditioned for and won the position of principal violist; he held that position until the fall of 1994. Born in Philadelphia, Mr. Fine studied violin for four years with Ivan Galamian at the Curtis Institute of Music before entering the University of Pennsylvania, where he earned a B.A. in chemistry. He also holds a doctoral degree in chemistry, from the Illinois Institute of Technology. Mr. Fine has appeared in solo recital at London's Wigmore Hall, and has appeared frequently as soloist on viola and viola d'amore with the Boston Symphony Orchestra, the Boston Pops Orchestra, and other musical organizations throughout the northeastern United States. He has performed, toured, and recorded extensively with the Boston Symphony Chamber Players. Mr. Fine teaches viola and chamber music at the New England Conservatory of Music; during the summer he teaches at the Tanglewood Music Center and the Boston University Tanglewood Institute. He is

the solo violist on the BSO's recording under Seiji Ozawa of Strauss's *Don Quixote* with cellist Yo-Yo Ma, and is featured in chamber music recordings on the CRI, Northeastern, and Gunmar labels. Mr. Fine is a member of the Mélisande Trio, which also includes his wife, harpist Susan Miron, and BSO flutist Fenwick Smith.

After attending Pablo Casals' master class at the University of California at Berkeley, Jonathan Miller chose to abandon his study of literature there and devote himself completely to the cello, training with Bernard Greenhouse of the Beaux Arts Trio, and studying also with Raya Garbousova, Leonard Rose, Harvey Shapiro, and Edgar Lustgarten. Before joining the Boston Symphony in 1971, Mr. Miller was principal cellist of the Juilliard, Hartford, and San Diego symphony orchestras. He has been soloist with the Hartford Symphony, the Boston Pops Orchestra, and the Metropolitan Symphony Orchestra of Boston and has performed in chamber music concerts at Symphony Hall and at Tanglewood. A winner of the Jeunesses Musicales auditions, he toured the United States twice with the New York String Sextet and appeared as a member of the Fine Arts Quartet. Mr. Miller is founder and music director of the Boston Artists' Ensemble, which enters its fifteenth season this year. He has taught at the New England Conservatory and the Boston University Tanglewood Institute, and is currently on the faculty of the Boston Conservatory of Music. In June 1990, at the invitation of Mstislav Rostropovich, he appeared as soloist at the American Cello Congress.

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MARIA TIPO, piano
QUARTETTO DI FIESOLE
Alina Company, violin
Alberto Intrieri, violin
Petro Scalvini, viola
Carlo Pezzati, cello

BRAHMS — String Quartet No. 2 in A minor, Opus 51, No. 2
Allegro non troppo
Andante moderato
Quasi menuetto (Moderato); Allegretto vivace
Finale: Allegro non assai
QUARTETTO DI FIESOLE

BEETHOVEN — Piano Sonata No. 3 in C, Opus 2, No. 3
Allegro con brio
Adagio
Scherzo: Allegro
Allegro assai
MARIA TIPO

INTERMISSION

SCHUMANN — Quintet in E-flat for piano and strings, Opus 44
Allegro brillante
In modo d'una Marcia. Un poco largamente—Agitato
Scherzo molto vivace
Allegro, ma non troppo
Ms. TIPO
QUARTETTO DI FIESOLE

Maria Tipo plays the Steinway piano.

Notes

Brahms never wanted the reputation of "Beethoven's heir" that the musical public and some of his friends foisted on him. Though he composed constantly from the age of twenty, he was wary of offering works in the two genres that Beethoven had made signally his own, the symphony and the string quartet. As with the symphony (he held back his first until he was forty-three), he spent many years working on string quartets before he was ready to let one out into the world. At a very early stage of his career he had shown some of his music to his older and more experienced friend Robert Schumann, who proposed submitting some of it for publication. This included a string quartet—but Brahms modestly withdrew that work from consideration; we do not know whether it survives in any form.

So cautious did the example of Beethoven make him that, even when he composed larger chamber works for strings, he took pains to ensure that no one could confuse it for a string quartet. He opened his Opus 18 Sextet in B-flat with a theme played by two cellos and viola, insisting that even a listener with his eyes shut would know at once that this was not in any way a reworking of a medium in which Beethoven had achieved so much. But he had to tackle the string quartet eventually. Certainly he worked on quartets long before the appearance of his first two in 1873, when he was forty. He claimed at one point to have written and destroyed no fewer than twenty quartets before bringing out the one in C minor! And he may have begun the two that eventually appeared as Opus 51 twenty years before he finally considered them ready for the light of day.

Like its companion piece in Opus 51, the A minor quartet also went through an extended gestation period; it was finished enough for Brahms to play through for a friend, the scholar Hermann Deiters, in 1868. He finally allowed it to reach performance in Berlin on October 18, 1873, two months before the C minor quartet was premiered. The performers were Brahms's old friend Joseph Joachim and his quartet. He filled the music with references to Joachim and to their friendship; it is surprising in retrospect that Brahms did not dedicate this quartet to Joachim (both Opus 51 quartets are dedicated to his correspondent and chamber music partner, Theodor Billroth, one of the most distinguished medical men of the day). Evidently the composer was suffering from a momentary fit of pique at the time he sent the manuscript off to the publisher.

The A minor quartet is filled with a wealth of canon and counterpoint *à la* Bach, yet it is a more relaxed work than its compact, tense predecessor. The first reference to Joachim comes right at the outset: the first violin's second, third, and fourth notes are on the pitches F-A-E, which Joachim had once employed as his personal motto (they stood for "*frei aber einsam*"—"free but lonely"). Later on Brahms works this motif, joining it with his own response, F-A-F (standing for "*frei aber froh*"—"free but happy"). Though this minor-key quartet tends toward sombre moods, the graceful second theme offers relief. The development is extraordinarily rich in imitative counterpoint, used for expressive purposes, not simply to show off the composer's technique. Joachim's F-A-E reappears at the end of the coda.

The second movement's simple A-B-A form is considerably elaborated. Schoenberg marveled at the motivic linking and mirroring in this movement. In the middle section, first violin and cello sing in canon (exact imitation) on a rather "Hungarian" melody (perhaps another reference to Joachim) while the inner voices play an "orchestral" tremolo. When it ends in the "wrong" key, F, the cello moves back to A for a decorated repetition of the A section. The third movement is a slow minuet whose drooping cadences alternate with a livelier passage in duple meter. Twice there is an

interruption in which both themes are combined in an astonishing contrapuntal transformation: first violin and viola play the minuet theme in canon, while second violin and cello simultaneously play a transformation of the livelier theme in canon!

The finale is a lively sonata-rondo on a dancelike theme of Hungarian cast (another possible bow to Joachim). This undergoes lively variation in cross-rhythms and transformation before returning in the lively, but sober, conclusion.

* * * * *

Though he played the viola in the opera orchestra at Bonn while still a boy, Beethoven's true instrument was the piano. It was at the piano that he experimented with musical ideas all his life—even after he could no longer actually hear the notes he was playing. As a young man he made his mark as a virtuoso. Many descriptions make it clear that Beethoven was concerned far more with expressiveness in his playing than he was with flashy show. Technical difficulties might abound, but they were put to the service of feeling. The same could be said of his improvisations and equally of the compositions he eventually wrote down and published. When he arrived in Vienna in 1792, Beethoven's renown as a pianist and improviser spread at once throughout the musical salons of the city, where most of the performances took place (public concert life was only just beginning at that time).

We know little about the composition of the three piano sonatas that mark the beginning of Beethoven's acknowledged published work in that genre, which was to remain so important for the rest of his life. (He had already composed a number of piano sonatas during his youth in Bonn and had even published three of them in 1783, but he did not see fit to distinguish those products of his twelfth or thirteenth year with an opus number.) A passing comment in the *Jahrbuch der Tonkunst für Wien und Prag* ("Yearbook of Music for Vienna and Prague") for 1796 probably refers to these works: "We have a number of beautiful sonatas by him, amongst which the last ones particularly distinguish themselves." (The yearbook was published before the beginning of the year by which it is dated; thus the reference to Beethoven's "last" sonatas must have been written by the late spring of 1795.) In any event, Beethoven had completed the Opus 2 sonatas by August 20, the day Haydn arrived in Vienna from his second London sojourn. Soon afterward, he played them for Haydn at a Friday-morning concert at Prince Lichnowsky's, and when they were finally published

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during the winter, Beethoven headed the edition with a dedication to his former teacher.

Beethoven learned a great deal from Haydn—from his music directly, if not from his tutelage. But in his early sonatas he also owed a large debt to two great pianistic innovators who have not been so well remembered, the Bohemian Jan Ladislav Dussek and the Italian Muzio Clementi, both of whom had published piano sonatas during the 1780s that display both a rhetorical style and a degree of passion that we are more likely to associate with Beethoven. Still, no amount of influence-tracing can overlook the powerful unifying mind at work in these three sonatas, uniting the smallest elements of rhythm, pitch, and harmony with the largest into an organic whole of enormous variety.

The C major sonata, Opus 2, No. 3, is the most virtuosic of the set, showing off the new keyboard technique of the day to the highest degree. Its rather coy beginning does not prepare us for the keyboard fireworks that soon follow. As with the first sonata of this set, Beethoven moves to the minor form of the secondary key (here G minor instead of G major), and presents another melody drawn from his youthful piano quartets. It finally settles into the "normal" major mode with a melody presented in imitation between the right and left hands. A "knocking" phrase closes off the exposition and begins the development. The recapitulation omits the first flash of keyboard fireworks from the exposition, but seems otherwise quite well-behaved until Beethoven leads into an extended and very dramatic coda, the first of this kind in his piano sonatas. E major was an unusual key for the second movement of a sonata in C in 1795, though not unknown; Haydn certainly made use of such extended key relationships. The Adagio melody is a delicate, hesitating thing well contrasted to the minor-mode passage that follows, with its sustained bass, murmuring figures in the right hand, and, soon enough, syncopated sighing figures. Beethoven explicitly labels the third movement "Scherzo," reveling in a brusque good humor built of imitative melodic lines and thunderous chords with a *sforzando* accent on the weak beat of the measure. The minor-key triplets of the Trio provide a contrast of low profile to allow the repeated scherzo to stand out so much the more, especially with its striking coda built on a semitone figure from the chordal part of the scherzo. The finale, Allegro assai, is a brilliant showpiece of sprinting 6/8 themes arranged as a developed rondo, closing in a fiery trill into silence and a forceful gallop home.

* * * * *

Schumann wrote this quintet early in the fall of 1842, his "chamber music year." He had just finished the three string quartets, Opus 41, and was soon to turn to the piano quartet, Opus 47. Both the string quartet and the piano quartet genres had notable histories, going back to the classical works of Haydn and Mozart, but the piano quintet was an entirely new medium, created single-handedly by Schumann with this, his one contribution to it—and his most popular work of chamber music. But clearly the combination of piano and string quartet had its attractions, for he was soon followed by other composers in many countries: Brahms and Reger in Germany, Dvořák in Bohemia, Franck and D'Indy in France, Chadwick, Foote, Beach, and Farwell in America, Elgar in England, Shostakovich in Russia.

Up until 1840 Schumann had composed entirely for the piano, and almost entirely in miniature. He always found it something of a strain to think in the large-scale terms necessary for a symphony or a major work of chamber music, but in this quintet he succeeded in reconciling the demands of form and expression as rarely before or after. He was, of course, completely at home with the piano, which was his own instrument, but he also gave the string parts beautiful and expressive things to do, though

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at times they are almost symphonic in character (and sometimes, it must be admitted, he simply lets the piano take over).

The first movement grows from an upward-leaping, energetic theme that is related by distinct family resemblance to most of the remaining ideas of the movement, including the lyrical piano afterthought that becomes the transition theme and generates in its turn the secondary theme of the movement. The piano functions as forceful leader, but also as subdued accompanist; during the development section the piano tosses off vigorous speeded-up motives from the opening idea against slower-moving chords in the strings, producing a gradual rotation through the tonal universe before rolling around to the tonic and the recapitulation.

The C minor funeral march of the slow movement was almost certainly inspired by Beethoven. Dotted rhythms, played softly but clearly marked with moments of silence between the chords, create a hushed and expectant atmosphere. A lyrical Trio in C major provides contrast of mood but fails to prepare us for the dramatic surprise of the second Trio, a stormy F minor passage against which the viola attempts to recall the funeral march. The minor mode yields to F major for a new statement of the lyrical first Trio, now especially sweet for coming after such an outburst. The funeral march itself returns with a dying fall and longer periods of silence, recalling the Beethoven of the *Eroica* Symphony and the *Coriolan* Overture. The dramatic turn of the second Trio was an afterthought, suggested to Schumann by Mendelssohn, who sight-read the piano part in a private performance held in December 1842 (Mendelssohn was deputizing for Clara Schumann, who was ill and unable to take part). The original second Trio was in A-flat major and surely lacked the dramatic energy that the minor key imparts to the definitive version.

The scherzo is built on rushing scales, punctuated by heavy chords and syncopated cadences. The first Trio features a canon between first violin and viola with a theme built on a descending fifth, a motive prominent from the beginning of the quintet. The second Trio, again suggested by Mendelssohn, changes the meter from 6/8 to 2/4 for a striking contrast of mood. The final coda of the scherzo firmly re-establishes the tonic key of E-flat, which is necessary in part because the finale opens in a distant key and only works around to the tonic after two full statements of the theme.

The entire last movement carries on a wide-ranging modulation, and even the recapitulation (like the opening of the movement) begins outside the home key. But in order to make up for all this distant traveling (and also, no doubt, to provide a heady climax), Schumann creates a fugato, working in all the themes of the last movement; then, in a massive fugal coda, he combines the opening themes of the first and last movements in a memorable moment that sets off a splendidly vigorous free fugue to bring the quintet to its resonant conclusion.

—Steven Ledbetter

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CARTER *Holiday Overture*

The performance of Elliott Carter's "Holiday Overture" is part of the AT&T AMERICAN ENCORE series, a program supporting the performance of 20th-century American works.

BEETHOVEN Piano Concerto No. 2 in B-flat, Opus 19
Allegro con brio
Adagio
Rondo: Molto allegro
CHRISTIAN ZACHARIAS

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During the 1994 Tanglewood season the Boston Symphony Orchestra, with the generous support of the AT&T Foundation, is presenting two works that are part of the AT&T AMERICAN ENCORE series—tonight's performance of Elliott Carter's *Holiday Overture*, and the performance of John Harbison's Cello Concerto, with soloist Yo-Yo Ma, on August 7. The AT&T AMERICAN ENCORE series is designed to encourage encore performances of previously premiered twentieth-century American works that have been neglected or infrequently performed, but are judged to represent important contributions to American contemporary music composition.

STRAVINSKY *The Rite of Spring*, Pictures from pagan Russia

Part I: The Adoration of the Earth

Introduction—Auguries of spring (Dances of the young girls)—Mock abduction—Spring Khorovod (Round dance)—Games of the rival clans—Procession of the wise elder—Adoration of the earth (wise elder)—Dances of the earth

Part II: The Sacrifice

Introduction—Mystical circles of the young girls—Glorification of the chosen victim—the summoning of the ancients—Ritual of the ancients—Sacrificial dance (the chosen victim)

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

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NOTES

Elliott Carter
Holiday Overture

Elliott Cook Carter was born in New York City on December 11, 1908, and now lives in Waccabuc, New York. He composed his Holiday Overture *while spending the summer of 1944 at Saltaire, Fire Island, New York, to celebrate the liberation of Paris. The first performance was given by the Frankfurt Symphony under the direction of Hans Blumer in 1946. Aaron Copland led the Boston Symphony Orchestra's only previous performance of the* Holiday Overture *on August 23, 1968, at Tanglewood. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, bass drum, snare drum, cymbals, suspended cymbal, slapstick, tam-tam, triangle, piano, and strings.*

Elliott Carter, who turned eighty-five last December, has never been a "fast" composer, but he has consistently moved forward, starting rather slowly and carefully as a composer, finding his own unique voice as he entered his forties, and becoming, if anything, more prolific as he has grown older; he has continued to surprise the musical world with the originality and fecundity of his invention. His long career has taken him from a youthful friendship with Charles Ives, who encouraged him to pursue music, to his present preeminent stance among American composers.

Carter's early works, though, many of them choral, were based on a close familiarity with the great musical traditions stretching back to the Renaissance. His education

was as broad as any composer's has ever been, including study at Harvard, where he read widely in modern literature, German, and Greek, and pursued studies in mathematics as well. He was strongly influenced by Stravinsky and by early music (thanks in part to having had a roommate at Harvard who was an Elizabethan specialist), but drew very little from the line of German expressionism that was then considered avante-garde. Still, for all the influences evident in much of his elegantly crafted early scores, there were elements that foreshadowed his mature style, too. Even in his *a cappella* choral music one frequently finds different rhythmic gestures interacting in different layers heard simultaneously, a fundamental characteristic of all his music.

Carter is best-known for a cumulative series of large-scale instrumental compositions, starting with the Cello Sonata of 1948, that have redefined and dramatized the relationships between instruments in a musical ensemble and have expanded notions of rhythm and time. Seeking after a sense of "focused freedom," a way of creating music in which the various instruments are in fact coordinated while seeming to be freely improvising against one another, he developed a device of interlocking rhythmic relationships—often quite complex—that has come to be called "metrical modulation." In principle the technique has been used for centuries by composers who specify that one line or section of a piece move at a prescribed relationship to another. But in older music the relationship is usually half-time or double-time, so that the overall effect remains more or less the same. Carter superimposed more complex relationships on one another, giving the effect of two different musics moving at different speeds.

Some hint of where his music would go in later years is already apparent here and there in his early compositions. The *Holiday Overture*, for example, though in many respects close in character to Aaron Copland's populist scores of the same period (Carter was much under Copland's influence at the time), involves rhythmic complexities and Ivesian disruptions that Copland would not have used. Along with the First Symphony, it is one of only two orchestral works that Carter wrote in the early '40s. It opens in a deliberately popular style owing, surely, to Carter's desire to make a public and festive musical statement at the news of the liberation of Paris—where he had studied with Nadia Boulanger—by the Allied armies. Serge Koussevitzky was one of the judges that selected Carter's work as the winner of the Independent Music Publishers' Contest in 1945. Copland tried to persuade Koussevitzky to perform the

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piece in Boston Symphony programs, but, though he had the score and parts in the BSO library, he permanently postponed the performance. In the end the work received its premiere, ironically, from a German orchestra that had been reestablished by the American Occupation Army in Frankfurt and that chose to perform American music at least in part to present itself as denazified.

The overture opens with a bright diatonic fanfare that does not prepare us for its extraordinarily complex conclusion. Over the course of its nine minutes' length, the overture passes from the cheerful assertiveness of its opening to an astonishing degree of complexity—in the words of David Schiff, "a carefully built musical time-bomb." Already at the beginning Carter employs complicated rhythmic syncopations, polyphonic figures at odds with the basic meter (an approach inspired by the Elizabethan music he knew so well). Different layers move at different speeds, and some of these create counterpoint within themselves, thus further enriching and thickening the texture. The muted trumpets introduce a slow figure, chorale-like, against more rapidly moving string parts, and this theme continues to take on added significance when the tuba presents it in long note values in a line that moves upward in a lengthy phrase for the brass instruments. The remainder of the orchestra overlaps this phrase with a recapitulation of the other material. Still the texture grows more rhythmically complex. The chorale theme appears appears simultaneously at several different speeds so that fast music and slow music combine in a powerful and violent sonic experience.

—Steven Ledbetter

Ludwig van Beethoven
Piano Concerto No. 2 in B-flat, Opus 19

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He completed the B-flat piano concerto, published as No. 2, early in 1795 and performed it in Vienna that March 29. He completely revised the work before playing it again in Prague in 1798; it is the later version that is known today. Theodore Lettvin was the soloist in the BSO's first Tanglewood performance, with Erich Leinsdorf conducting, in July 1965. John Eliot Gardiner led the most recent Tanglewood performance, with soloist Richard Goode, on July 23, 1993. In addition to the solo piano, the score calls for flute, two oboes, two bassoons, two horns, and strings.

Beethoven had gone from Bonn to Vienna in 1792, a twenty-two-year-old pianist and composer eager to make his mark in a big way. He knew the music of Mozart, who had died the year before, and he studied with Haydn. The work of these two composers made its mark on him, and it is evident in the B-flat piano concerto, written while Haydn was away on his second London journey. The orchestra—which lacks clarinets—probably reflects the practice of Haydn, who came to employ the clarinet regularly only late in his life. And it may also recall Mozart's last piano concerto, K.595, which is also in B-flat and (unusually for Mozart) omits trumpets and timpani.

The work was evidently completed only just in the nick of time. Beethoven was scheduled to play it on a concert that was part of an annual series of benefits for the widows of members of the *Tonkünstlergesellschaft* (Society of Musicians), and he had apparently not had the time to write it all out. His friend Franz Wegeler recalled, "Not until the afternoon of the second day before the concert did he write the rondo, and then while suffering from a pretty severe colic which frequently afflicted him. I re-

lieved him with simple remedies so far as I could. In the anteroom sat four copyists to whom he handed sheet after sheet as soon as it was finished." The rehearsal took place in Beethoven's room the next day. His piano was found to be a half-step flat, so—according to Wegeler—he had the instruments tune to B-flat instead of the customary A, and he himself played the entire solo part a half-step up!

When the opportunity arose for a performance in Prague, Beethoven undertook a substantial revision of the score, especially of the first movement. By this time the C major concerto had already appeared in print, and he had to publish the earlier work in B-flat as "No. 2." This fact disgruntled Beethoven, who never lost an opportunity to set the record straight, since he felt that he had made progress between the two works. Of course Beethoven never disowned the concerto—he simply felt he had moved beyond it; like every composer, he wanted his most recent work to be heard and appreciated. We are likely to hear them with ears dulled by familiarity and to underrate their originality, but one young Czech musician, Tomaschek, who heard the B-flat concerto in Prague, shows us how striking it was at the time:

> I admired his powerful and brilliant playing, but his frequent daring deviations from one motive to another, whereby the organic connection, the gradual development of ideas was broken up, did not escape me. Evils of this nature frequently weaken his greatest compositions, those which sprang from a too exuberant conception. It is not seldom that the unbiased listener is rudely awakened from his transport. The singular and original seemed to be his chief aim in composition . . .

We, on the other hand, are likely to notice the Mozartean trick of combining a forceful and a lyrical idea together in the opening phrase, or the Haydnesque emphasis on rhythmic upbeat ideas, and fail to notice that already Beethoven has an obsession for unexpected changes of harmony. The first of these is signalled in the simplest way—the full orchestra hammers out three repeated C's fortissimo, followed by an echo, pianissimo, on D-flat. The melody seems about to continue in D-flat, a key very remote from where we just were, until Beethoven quickly engineers a phrase that brings it around to the "right" place. It is true that he may have learned this trick from



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Haydn, who used it frequently, but it became a central element of Beethoven's musical armamentarium.

The slow movement may not yet show us a Beethoven capable of the most extraordinary profundities, but he is certainly already a master of the art of variation and decoration, which would ultimately lead beyond the facile and the merely pretty to new worlds of expression. When the orchestra plays the conventional 6/4 chord, the usual invitation to a soloist to take off on an elaborate cadenza, Beethoven has, in effect, composed an anti-cadenza by writing just a few notes, leaping up at first and then dropping back in a dying fall, to which he added the note, "with great expression."

The unusual rhythm of the main theme marks the rondo finale. This movement apparently underwent a good deal of revision for the 1798 performance, and it appears as if the original version had had a far more ordinary form of the rhythm in the main theme. The piano plays this "normal" form of the 6/8 rhythm at one point in the middle of the movement (is that intentional, or did Beethoven forget to revise those bars?)—and there is little doubt that the final version has more spice to it. The rondo plays all sorts of little harmonic and rhythmic tricks, with the aim of leaving its listeners smiling. It is a trick that Beethoven has already learned in this first completed concerto.

—S.L.

Igor Stravinsky
Le Sacre du printemps, Pictures from pagan Russia

Igor Fedorovich Stravinsky was born at Oranienbaum, Russia, on June 17, 1882, and died in New York on April 6, 1971. Le Sacre du printemps (The Rite of Spring) *was formally commissioned by Serge Diaghilev on August 8, 1911, and Stravinsky began composing almost immediately; he finished Part I by early January 1912. He completed the sketch score on November 17, "with an unbearable toothache." The work was produced in Paris by Diaghilev's Russian Ballet under the musical direction of Pierre Monteux on May 29, 1913. Serge Koussevitzky led the first Tanglewood performance of* Le Sacre du printemps *on August 12, 1939, and Michael Tilson Thomas the most recent on August 21, 1988. The score of* Le Sacre *calls for an enormous orchestra including two piccolos, two flutes, and alto flute in G, four oboes (one doubling second English horn), English horn, three clarinets (one doubling second bass clarinet), high clarinet in E-flat, bass clarinet, three bassoons (one doubling second contrabassoon), contrabassoon, eight horns (two doubling Wagner tubas), four trumpets, high trumpet in D, bass trumpet, three trombones, two tubas, five timpani (divided between two players), bass drum, tambourine, cymbals, antique cymbals, triangle, tam-tam, rape guero, and strings.*

Stravinsky first thought of the visual image that was to become the basis of his ballet *Le Sacre du printemps*—a scene of pagan ritual in which a chosen sacrificial virgin danced herself to death—while he was working on *The Firebird*. Although Diaghilev liked the idea and suggested that Stravinsky go ahead with it, he was temporarily sidetracked by another musical idea that turned into *Petrushka*, which got written first. Then in July 1911, Stravinsky met with the designer Nicholas Roerich on the estate of the Princess Tenichev in Smolensk; there, in the space of a few days, they laid out the entire plan of action and the titles of the dances. Roerich began designing his backdrops and costumes after some originals in the Princess's collection.

Stravinsky's own handwritten draft of the scenario can be translated as follows:

> *Vesna Sviasschennaya* is a musical choreographic work. It represents pagan Russia and is unified by a single idea: the mystery and great surge of creative power of

Spring. The piece has no plot, but the choreographic succession is as follows:

FIRST PART: THE KISS OF THE EARTH

The spring celebration. It takes place in the hills. The pipers pipe and young men tell fortunes. The old woman enters. She knows the mystery of nature and how to predict the future. Young girls with painted faces come in from the river in single file. They dance the spring dance. Games start. The Spring Khorovod [a stately round dance]. The people divide into two groups opposing each other. The holy procession of the wise old men. The oldest and wisest interrupts the spring games, which come to a stop. The people pause trembling before the great action. The old men bless the earth. *The Kiss of the Earth*. The people dance passionately on the earth, sanctifying it and becoming one with it.

SECOND PART: THE GREAT SACRIFICE

At night the virgins hold mysterious games, walking in circles. One of the virgins is consecrated as the victim and is twice pointed to by fate, being caught twice in the perpetual circle. The virgins honor her, the chosen one, with a marital dance. They invoke the ancestors and entrust the chosen one to the old wise men. She sacrifices herself in the presence of the old men in the great holy dance, the great sacrifice.

In the fall of 1911, Stravinsky went to Clarens, Switzerland, where he rented an apartment that included a tiny eight-by-eight-foot room containing a small upright piano (which he kept muted) for composing. There he began to work, starting with the "Auguries of spring," the section immediately following the slow introduction with that wonderfully crunchy polychord (consisting of an F-flat chord on the bottom and an E-flat seventh chord on top) reiterated in eighth-note rhythms with carefully unpredictable stresses. The music of Part I went quickly; by January 7, 1912, he had finished it, including most of the orchestration. Then he began serious work on Part II at the beginning of March.

Stravinsky's enthusiasm for the apparent novelty of his latest composition appears in a letter of March 7 to his old friend Andrei Rimsky-Korsakov, the son of his former teacher: "It is as if twenty and not two years had passed since *The Firebird* was composed." Late in April, when the Russian Ballet was in Monte Carlo, Diaghilev asked Pierre Monteux, who was to conduct the first performance of *Le Sacre*, to hear Stravinsky play through the score on the piano. Monteux recalled, "Before he got very far, I was convinced he was raving mad." But it didn't take long for the conductor to realize the unusual significance of the work, and he remained for more than half a century one of the few conductors whose performance of *Le Sacre* Stravinsky admired.

Rehearsals began nearly six months before the performance, sandwiched in between the tour commitments of the company. Most atypically, Stravinsky attended very few rehearsals until just before the premiere at the end of May 1913. The choreography had been entrusted to Nijinsky, who had made a sensation dancing the title role of *Petrushka*, but whose talents as a choreographer were untested. The composer's public statements at the time expressed complete satisfaction with what Nijinsky did, but in later recollections he was much more critical:

> The dancers had been rehearsing for months and they knew what they were doing, even though what they were doing had nothing to do with the music. "I will count to forty while you play," Nijinsky would say to me," and we will see where we come out." He could not understand that though we might at some point come out together, this did not necessarily mean we had been together on the way.

The premiere, of course, was one of the greatest scandals in the history of music. There had been little hint of it beforehand; at the dress rehearsal, attended by a large crowd of invited musicans (including Debussy and Ravel) and critics, everything had gone smoothly. But at the performance, the noise in the audience began almost as

soon as the music started—a few catcalls, then more and more. Stravinsky left the hall early, in a rage.

> I have never again been that angry. The music was so familiar to me; I loved it, and I could not understand why people who had not heard it wanted to protest in advance.

He never forgot the imperturbability of the conductor during the entire melee:

> I was sitting in the fourth or fifth row on the right and the image of Monteux's back is more vivid in my mind today than the picture of the stage. He stood there apparently impervious and as nerveless as a crocodile. It is still almost incredible to me that he actually brought the orchestra through to the end.

Things were no calmer backstage. Diaghilev was having the house lights flipped on and off, in an attempt to quiet the audience. Nijinsky stood just offstage shouting numbers to the dancers in an attempt to keep everything together. After the performance, Stravinsky related, they were "excited, angry, disgusted and . . . happy." Diaghilev recognized, with the impresario's instinct for publicity, that the evening's events, however frustrating they may have been for the performers and the composer, were worth any amount of advertising. Years later Stravinsky suspected Diaghilev of having, perhaps, foreseen the possibility of such a scandal when he had first heard the piano performance of parts of the score.

Opening night, disorganized as it was, did not constitute a real setback for the ballet in Paris. The remaining performances there proceeded relatively quietly, and the company took the work to London, where it was also received with interest but less noise than in Paris. The real success of *Le Sacre*, however, came almost a year later, when Monteux conducted the first concert performance of the score outside of Russia (Koussevitzky had given a performance in Moscow in February). This time the triumph was total, and the composer was carried from the hall on the shoulders of the crowd and borne through the Place de la Trinité. After World War I, the Russian Ballet attempted another staging of *Le Sacre*, this time with choreography by Leonid Massine. Stravinsky preferred it to the original version, but in the end he decided that the score worked best of all as a piece of absolute music, without dancing.

Probably no single work written in the twentieth century has exercised so profound and far-reaching an effect on the art of music as *Le Sacre du printemps*. Despite all the trappings of nineteenth-century romanticism—a huge orchestra and the scenery and costumes of a classical ballet company—the piece was a breakthrough in harmony, rhythm, and texture. Though Stravinsky's advanced, dissonant harmonies probably attracted the most attention at first (especially the "polychord" mentioned above, and the obvious lack of functional harmonic relationships), it is the rhythms of *Le Sacre* that continue to challenge and inspire. In one blow, Stravinsky destroyed the "tyranny of the bar line" that had locked so much romantic music into a rhythmic vise; henceforth new rhythmic possibilities were developed by composers of all types, and the results are apparent in a large part of the music of the last sixty-five years.

In earlier centuries, western music in the cultivated tradition had developed a metrical approach, with a steady, regular grouping of beats into a pattern that gives a predictable stress every two, three, or four beats. But in *Le Sacre* (and more generally, in Stravinsky), the motion grows out of added reiterations of the basic beat, which does not necessarily group itself into a regular pattern. (It is possible that this kind of rhythmic approach, which also affects melodic structure, grew out of the metrical freedom of Russian folk song or liturgical chant.) As the music proceeds, Stravinsky tends to alternate passages that are fairly stable rhythmically with others that are highly irregular, building to the frenetic climax of the sacrifical dance.

Some of the big moments in *Le Sacre* are built up from simultaneous ostinato pat-

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terns, overlapping in different lengths, piled up one on top of the other; the "Procession of the wise elder" is such an example—a heady, overwhelming maelstrom of sound coming to a sudden stop at the soft, subdued chords accompanying the "Adoration of the earth." The musical "primitivism" cultivated by many composers ranging from Prokofiev (in his *Scythian Suite*) to the congenial simplicities of Carl Orff would be unthinkable without *Le Sacre*.

Critics railed that this incomprehensible composition signified the destruction of all that the word "music" had meant. Composers were overwhelmed, and had to come to grips with it. Stravinsky himself never wrote another piece remotely like it; the grandeur, the color, the energy of *Le Sacre* have never been surpassed. Recent years have seen more and more interest in serious (which, alas, usually means "unreadable") analyses of the score, to find the key that really holds this extraordinary work together. To what extent is there a unifying element provided by all the folklike melodic fragments that, time and again, outline or fill in the interval of a fourth? How do the changes in orchestration or the rhythmic shaping affect our perceptions of the structure? And what about the harmony? Can it be explained at all by traditional methods? What do new methods tell us? That *Le Sacre* is a unified masterpiece of twentieth-century music no one today doubts, but the way the elements operate to create that unity is still mysterious. Stravinsky himself was not interested in theorizing (of course, he didn't need to—he had composed the piece, and that's enough for anyone):

> I was guided by no system whatever in *Le Sacre du printemps*. When I think of the other composers of that time who interest me—Berg, who is synthetic (in the best sense), Webern, who is analytic, and Schoenberg, who is both—how much more *theoretical* the music seems than *Le Sacre*; and these composers were supported by a great tradition, whereas very little immediate tradition lies behind *Le Sacre du printemps*. I had only my ear to help me. I heard and I wrote what I heard. I am the vessel through which *Le Sacre* passed.
>
> —S.L.





Saturday, July 23, at 8:30
To benefit the Tanglewood Music Center

The Leonard Bernstein Memorial Concert

TANGLEWOOD MUSIC CENTER ORCHESTRA
SEIJI OZAWA conducting

FOSS — Piano Concerto for the Left Hand
(world premiere; commissioned through the Boston Symphony Orchestra's New Works Fund, made possible with support from the Massachusetts Cultural Council; and with additional support from the National Endowment for the Arts)

I. Recitative/Toccata
II. Lullaby/Scherzo
Transition/Cadenza
III. Sonata/Fugue

LEON FLEISHER

BERNSTEIN — Serenade (after Plato's *Symposium*) for solo violin, string orchestra, harp, and percussion

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II. Aristophanes (Allegretto)
III. Eryximachus (Presto)
IV. Agathon (Adagio)
V. Socrates; Alcibiades (Molto tenuto—Allegro molto vivace)

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NOTES

Lukas Foss
Piano Concerto for the Left Hand

Lukas Foss was born in Berlin, Germany, on August 15, 1922, and lives in New York City. He is currently Professor of Music at Boston University School for the Arts, an appointment he received in 1991. Foss composed his Piano Concerto for the Left Hand in 1993 for Leon Fleisher on a commission from the Boston Symphony Orchestra. This is the first performance; it is scheduled to be performed again during the BSO's 1994-95 subscription season next February. In addition to the solo piano, the score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, two trombones, timpani, harp, snare drum, tenor drum, bass drum, high and low wood blocks, high and low tom-toms, high and low temple blocks, cymbals, gong, tambourine, chimes, vibraphone, xylophone, whip, anvil, and strings.

Lukas Foss demonstrated precocious musical gifts when he began studying piano and theory in his native Berlin, working on the music of the great Classical masters. In 1933 his family moved to Paris, where he studied piano, composition, orchestration, and flute. In 1937 his family came to America, and the talented teenager continued his studies at the Curtis Institute in Philadelphia. He continued to develop as a triple threat—pianist (working with Isabelle Vengerova), conductor (with Fritz Reiner), and composer (with Rosario Scalero and Randall Thompson). In 1940 he was invited by Serge Koussevitzky to be part of the first class at the Berkshire Music Center, where, like his fellow student that summer, Leonard Bernstein, he was eager to pursue all aspects of music. Foss came back to Tanglewood for each of the next several summers. Then, in 1944, the year he turned twenty-two, his large-scale cantata for chorus and orchestra, *The Prairie* (a setting of Carl Sandburg's poem), made a considerable splash when it was premiered by Robert Shaw and his Collegiate Chorale, receiving the New York Critics Circle award.

In 1943 Koussevitzky hired Foss as the pianist of the Boston Symphony Orchestra. Foss had little to do, since few orchestral scores call for a pianist, and this allowed him plenty of time to work on his own music, which was precisely Koussevitzky's aim in making the appointment. Foss remained with the Boston Symphony until 1949. During that time he became, at twenty-three, the youngest composer ever to win a Guggenheim Fellowship.

After some time spent in Rome as a Fellow at the American Academy in 1950, Foss

moved to Los Angeles to teach at UCLA. He also directed the Ojai Festival and founded the Improvisation Chamber Ensemble at UCLA, in order to experiment with musical improvisation in a contemporary style of concert music. He was named music director of the Buffalo Philharmonic in 1963, and he has remained active as a conductor since that time, particularly with the Milwaukee Symphony Orchestra (1981-86) and the Brooklyn Philharmonic (1971 to the present), where he oversees a particularly interesting and adventurous program.

Foss has always been interested in the whole range of musical possibilities. From the early years to the present his works show the record of an inquiring mind, and—more than that—the mind of someone who loves music and who absorbs ideas and procedures from all over, then transmutes them with the philosopher's stone of his own imagination into new guises. On the surface one would be hard put to identify the composer of *The Prairie*, with its spacious, almost romantic rhetoric, with the composer of *Time Cycle*, for soprano and orchestra, with its improvised interludes; or to find the rather Stravinskian cantata *The Parable of Death* emanating from the same musical imagination as the *Baroque Variations*, which cheerfully twist passages from some of the most familiar Baroque composers; or yet again the Third String Quartet, with its obsessive, hypnotic repetitions, as opposed to the *Renaissance Concerto*, which the composer has described as "living myself into an era." These diverse pieces, ranging widely in mood and character, share an extraordinary technical aplomb controlled by a searching, open musical mind that has never lost its sense of wonder.

The new Piano Concerto for the Left Hand is the latest in a long string of such works —of which the best-known is by Ravel—composed for pianists who, for one reason or another, have lost the use of the right hand. The tradition was started through the extensive commissions by Paul Wittgenstein, a Viennese pianist who lost his right arm in World War I, and whose activity was responsible for the creation of a large number

Leonard Bernstein
August 25, 1918–October 14, 1990



Leonard Bernstein's association with the Boston Symphony Orchestra spanned more than five decades. Born in Lawrence, Massachusetts, he grew up in Brookline, near Boston. The first orchestral concert he attended was played by the Boston Pops Orchestra under the direction of Arthur Fiedler. In 1939, having just graduated from Harvard, he led Brahms's *Academic Festival* Overture on Boston's Charles River Esplanade, after winning a prize in a newspaper competition. In 1940 he was accepted by then BSO Music Director Serge Koussevitzky, who became a cherished mentor and friend, into the first class of the Tanglewood Music Center, where Mr. Bernstein continued to teach, conduct, and provide spiritual guidance through his final summer. His concert appearances as conductor and pianist with the Boston Symphony Orchestra at Symphony Hall and at Tanglewood spanned the years 1944 to 1990. As an Adviser to Tanglewood in the early 1970s he shared responsibility for its artistic direction with Seiji Ozawa and Gunther Schuller. Mr. Bernstein composed two works for the Boston Symphony Orchestra: his Symphony No. 3, *Kaddish*, commissioned for the orchestra's 75th anniversary, and his Divertimento for Orchestra, commissioned for the BSO's centennial in 1981. Tanglewood was the site of his seventieth birthday celebration in 1988, and of his final conducting appearances, in August 1990, with the Tanglewood Music Center Orchestra and the Boston Symphony Orchestra. In addition, Mr. Bernstein was a significant influence upon the career of Seiji Ozawa, whose first professional position was as Mr. Bernstein's assistant with the New York Philharmonic.

of works by the leading composers of the day (in addition to Ravel these included Richard Strauss, Britten, Prokofiev, Hindemith, and many others, though Wittgenstein, a musician of conservative tastes, did not perform all the works that his commissions called into being). Leon Fleisher, one of the most distinguished pianists of his generation, has been restricted to the use of his left hand in the piano repertory for nearly thirty years. During that time he has not only played virtually all of Wittgenstein's repertory but has also encouraged the creation of new works for piano left-hand in the solo and concerto genres. Lukas Foss's new concerto, which receives its first performance at this concert, was written for him; he will perform it again in Boston on February 17, 18, and 21, 1995, with Seiji Ozawa and the Boston Symphony Orchestra.

—Steven Ledbetter

The composer has provided the following program note:

The challenge for the composer of a concerto is to present the soloist with a challenge. The solo instrument has to be used for maximum effect. This task becomes even more challenging when one is restricted to the use of notes that can be reached by just one hand; but then, the creative mind is always stimulated by restrictions: tonality, modes, variations are all basically restrictions, limitations. As Goethe wrote: "In der Beschränkung zeigt sich der Meister" ["In limitation the master reveals himself"].

The concerto is in three movements.

I. *Recitative/Toccata*. Two opposites: a recitative is fragmentary and introductory; a toccata is mostly perpetual motion. Moments of recitative give a respite from the relentlessness of the toccata's sixteenth-notes, chords broken up, repeated but, in this case, repeated with changing meter, so that the same notes find themselves shifted to different parts of the bar. This is like walking in a regular even step, but the floor under you keeps moving, shifting. No wonder siren sounds (horns and trumpet) as from an ambulance are heard at the end. (Mere post-compositional interpretation.)

II. *Lullaby/Scherzo*. A scherzo in the middle of a slow movement is common practice since the nineteenth century. The contrast—slow, fast—makes sense, and so does the

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return to the slow Lullaby. In this Lullaby the left hand accommodates simultaneously the melody as well as the accompaniment.

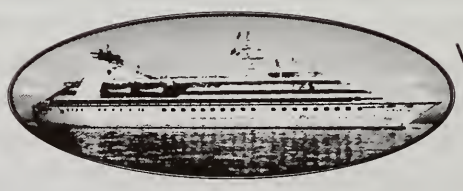
There follows a *Transition/Cadenza*, the material being a continuation of figures from all three movements.

III. *Sonata/Fugue*. Classical composers often used fugal techniques in a finale, usually in the development section. Here the movement begins and ends with a fugue theme I composed ten years ago for a piece called *Embros*, which I have since withdrawn. This Sonata/Fugue is not a new version of *Embros*, but a different piece altogether. Instead of a single theme, there are four themes. The fugue turns sonata, and one with a new twist: the traditional repeat of the exposition had to be written out because the repeat starts in another key and because theme 3 is replaced by a fourth one. In the recapitulation all four themes are played. In other words, the structure is ABC–ABD–development–ABCD. There follows another cadenza, this time shadowed by percussion, and then a brief coda, a final version of the fugue theme. There is a footnote to these final bars: "for premiere performances, orchestra, shout into the quarter-rests the following words: "Here's to L.F. from L.F.," undoubtedly the first time a T-shirt has been set to music. This is an homage by the composer to a great pianist and a great friend.

—Lukas Foss

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Leonard Bernstein
Serenade (after Plato's *Symposium*) for solo violin, string orchestra, harp, and percussion

Leonard Bernstein was born in Lawrence, Massachusetts, on August 25, 1918and is currently living in New York. He composed his Serenade on a commission from the Koussevitzky Music Foundation in 1954, completing the work on August 7 of that year. The score bears the dedication "To the beloved memory of Serge and Natalie Koussevitzky." The first performance took place in Venice, Italy, at the Teatro Fenice on September 12, 1954, with Isaac Stern as soloist. The Boston Symphony Orchestra gave the first American performance on April 15, 1955 under Charles Munch, again with Stern as soloist. Leonard Bernstein led the BSO in the most recent Tanglewood performance on July 26, 1986, with Midori as soloist. The score calls for solo violin, string orchestra, harp, timpani, snare drum, tenor drum, bass drum, triangle, suspended cymbal, xylophone, glockenspiel, chimes, Chinese blocks, and tambourine.

Leonard Bernstein's music has been intimately connected with the theater, whether in ballet, musical show, or opera. And even his more abstract concert music almost always has elements of theatricality, a sense of characterization in the melodies that can bring them vividly into the imagination of the listener. In the case of the musical "conversation" that underlies his Serenade, the continuity of the "discussion," which evolves continuously, is varied by the differing viewpoints of the characters who take part. The composer's own commentary, written the day after he completed the score, is the best guide to the work's course, and it is printed here.

—S.L.

There is no literal program for this Serenade. The music, like Plato's dialogue, is a series of related statements in praise of love. The relatedness of the movements does not depend on common thematic material, but rather on a system whereby each movement evolves out of elements in the preceding one, a form I initiated in my second symphony, *The Age of Anxiety.*

I. *Phaedrus; Pausanias* (Lento—Allegro). Phaedrus opens the symposium with a lyrical oration in praise of Eros, the god of love. (*Fugato*, begun by the solo violin.) Pausanias continues by describing the duality of the lover as compared with the beloved. This is expressed in a classical sonata-allegro, based on the material of the opening fugato.

II. *Aristophanes* (Allegretto). Aristophanes does not play the role of clown in this dialogue, but instead that of the bedtime-storyteller, invoking the fairy-tale mythology of love. The atmosphere is one of quiet charm.

III. *Erixymachus* (Presto). The physician speaks of bodily harmony as a scientific model for the workings of love-patterns. This is an extremely short fugato scherzo, born of a blend of mystery and humor.

IV. *Agathon* (Adagio). Perhaps the most moving (and famous) speech of the dialogue, Agathon's panegyric embraces all aspects of love's powers, charms, and functions. This movement is simply a three-part song.

V. *Socrates; Alcibiades* (Molto tenuto—Allegro molto vivace). Socrates describes his visit to the seer Diotima, quoting her speech on the demonology of love. Love as a *daemon* is Socrates' image for the profundity of love; and his seniority adds to the feeling of didactic soberness in an otherwise pleasant and convivial after-dinner discussion. This is a slow introduction of greater weight than any of the preceding movements, and serves as a highly developed reprise of the middle section of the *Agathon*

movement, thus suggesting a hidden sonata-form. The famous interruption by Alcibiades and his band of drunken revelers ushers in the Allegro, which is an extended rondo ranging in spirit from agitation through jig-like dance music to joyful celebration. If there is a hint of jazz in the celebration, I hope it will not be taken as anachronistic Greek party-music, but rather the natural expression of a contemporary American composer imbued with the spirit of that timeless dinner party.

—Leonard Bernstein

Johannes Brahms
Symphony No. 4 in E minor, Opus 98

Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. His first mention of his Fourth Symphony is in a letter of August 19,1884 to his publisher, Fritz Simrock. The work must have been completed about a year later, and in October 1885, Brahms gave a two-piano reading of it with Ignaz Brüll in Vienna for a small group of friends including the critic Eduard Hanslick, the surgeon Theodor Billroth, the conductor Hans Richter, and the historian and Haydn biographer C.F. Pohl. Brahms conducted the first orchestral performance at Meiningen on October 25, 1885. The American premiere was to have taken place in Boston in November 1886. Wilhelm Gericke in fact conducted the work at the public rehearsal on the 26th of that month, but cancelled the scheduled performance after making highly critical remarks to the audience about the new score. He did conduct it at the Boston Symphony concerts of December 22 and 23, 1886, but meanwhile Walter Damrosch had gotten ahead of him with a concert performance with the New York Symphony on December 11. The symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, triangle, and strings. Piccolo and triangle appear in the third movement only, contrabassoon in the third and fourth movements only, and the trombones in the fourth movement only.



Leonard Bernstein

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Brahms sat on his First Symphony for close to twenty years; it was late 1876 when he at last released the work for performance. The terror of Beethoven's stature in this genre and the terror of the idea of symphony once overcome, three more such works followed in relatively quick succession. The Second came along almost right away, having been begun, finished, performed, and published, all in 1877. Then there was an interval filled with other work—the Violin Concerto and Second Piano Concerto, the *Academic Festival* and *Tragic* overtures, *Nänie* and *Gesang der Parzen*, chamber music including the G major violin sonata, C major piano trio, and F major string quintet, solo piano pieces, songs, and a second book of Hungarian Dances. The Third Symphony, begun 1882, was finished in the summer of 1883, and the Fourth seems to have been started during the summer of the following year.

As always, he announced work in progress with caution. To his publisher he made only some vague noise about a need for paper with more staves. To Hans von Bülow he reported in September 1885:

> Unfortunately, nothing came of the piano concerto that I should have liked to write. I don't know, the two earlier ones are too good or maybe too bad, but at any rate they are obstructive to me. But I do have a couple of entractes; put together they make what is commonly called a symphony. On tour with the Meiningen orchestra, I have often imagined with pleasure how it would be to rehearse it with you, nicely and at leisure, and I'm still imagining that now, wondering by the way whether it would have much of an audience.

Meiningen, about 100 miles east and slightly north of Frankfurt, was the capital of the tiny principality of Saxe-Meiningen. The little town had a vital theatrical and musical community, and during the last part of the nineteenth century, when first Hans von Bülow and then Fritz Steinbach were its conductors, the Meiningen orchestra was one of Europe's elite musical organizations. Von Bülow, fifty when he began his five-year stint at Meiningen in 1880, was one of the most imposing and brilliant musical personalities of the century. A remarkable pianist, conductor, and polemicist, he was one of the most prominent of the Wagnerians and conducted the first performances of *Tristan* and *Meistersinger*. He was caught in a wretched personal situation when his wife, the daughter of Franz Liszt, left him for Wagner. He continued to conduct Wagner's music, but he became one of the most fervent admirers and effective champions of Brahms (and thus one of the few to bridge what seemed then a vast gulf between musical ideologies). He was, in any event, delighted to have Brahms come to Meiningen with his new symphony, and he cautiously explored the possibility of including composer and work on a tour of the Rhineland and Holland. In due course, Brahms arrived at Meiningen, and the new symphony went into rehearsal. The premiere went well, and the audience tried hard but unsuccessfully to get an encore of the scherzo. Von Bülow conducted a repeat performance a week later, after which the orchestra set off on its tour, with Brahms conducting the new symphony in Frankfurt, Essen, Elberfeld, Utrecht, Amsterdam, The Hague, Krefeld, Cologne, and Wiesbaden. It was liked and admired everywhere, though Vienna rather resisted the performance two months later by the Philharmonic under Richter, a performance unfortunately prepared nowhere near as well as the series in Meiningen.

It is curious that while the public took to the Fourth, Brahms's friends, including professionals and near-professionals like Hanslick and Elisabeth von Herzogenberg, had some difficulty with it. Perhaps that can be explained. The public, except in Vienna, heard superbly realized performances, while Hanslick, for example, knew it first from a two-piano reading (he remarked it was like being beaten up by two tremendously intelligent and witty people) and Frau von Herzogenberg, cursing the difficult horn and trumpet transpositions, had to decipher it at the piano from the manuscript of

Brahms's full score. Then, where the public would have chiefly perceived and been carried by the sweep of the whole, the professionals, with their special kind of connoisseurship and perception of detail, would have been more struck by what was—and is—genuinely difficult in the score.

It is fascinating, for example, to learn that the opening was disconcerting to Joseph Joachim. Something preparatory, he suggests, even if it were only two measures of unison B, would help listeners find their way into the piece (in fact, reading his correspondence with Brahms, we learn that originally there were some preparatory measures which were struck out and destroyed). The second statement of the opening melody was difficult to unravel, the theme itself now given in broken octaves and in dialogue between second and first violins, with elaborate decorative material in violas and woodwinds. Almost everyone was upset over what seems now one of the most wonderful strokes in the work, the place where Brahms seems to make the conventional, classical repeat of the exposition but changes one chord after eight measures, thereby opening undreamed-of harmonic horizons, and only then, after so leisurely a start, moves into the closely argued development. On the other hand, everyone admired the dreamily mysterious entry into the recapitulation—the long sequence of sighing one-measure phrases, subsiding, sinking into one of only four places marked *ppp* in all of Brahms's orchestral music, from which oboes, clarinets, and bassoons emerge in their severe yet gentle reediness to sound the first four notes of the opening melody, in immense magnification, strings weaving an enigmatic garland about the last note. The next four notes are treated the same way, and then the music's melancholy flow resumes in the expected way.

For Brahms to build slow movement over the same keynote as the first movement is rare indeed; yet he does it here and finds an inspired way of celebrating simultaneously the continuity and the contrast of E minor (the first movement) and E major (the second). Horns play something beginning on E—a note we have well in our ears after the emphatic close of the Allegro—but which sounds like C major. It turns out to be something more like the old Phrygian mode, and it is in any case fresh enough and ambiguous enough to accommodate the clarinets' hushed suggestion that one might place a G-sharp over the E, thus inaugurating an idyllic E major. But the notion of a C major beginning is not forgotten and will be fully pursued in the massively rambuctious scherzo.

For the finale, Brahms goes back to the E minor from which he began, but with a theme whose first chord is A minor and thus very close to the world of the just finished



scherzo. Brahms's knowledge of Baroque and Renaissance music was extensive and, above all, profound, and so, when he writes a passacaglia, which must have seemed like sheer madness to the up-to-date Wagnerians, he does it like a man composing living music, with no dust of antiquarianism about. He had been impressed by a cantata, then believed to be by Bach (listed as No. 150, *Nach dir, Herr, verlanget mich*), whose last movement is a set of variations over a repeated bass, and he had maintained that something could still be done with such a bass, though the harmonies would probably have to be made richer. And of course he knew well the great chaconne for violin solo. The finale of the *Haydn* Variations of 1873 was a brilliantly achieved trial run, but the scope of the grand and tragic finale of the Fourth Symphony is on another level altogether. Woodwinds and brasses, joined at the last by rolling drums, proclaim a sequence of eight chords. The trombones have been saved for this moment, and even now it is characteristic that the statement is *forte* rather than *fortissimo*. The movement falls into four large sections. First, twelve statements of the eight-bar set, with bold variations of texture, harmonic detail, and rhetoric. This phase subsides, to inaugurate a contrasting section, first in minor still, but soon to move into major, in which the measures are twice as long, the movement thus twice as slow. (Brahms is explicit here about wishing the beats, though there are now twice as many of them per measure, to move at the same speed as before: in other words, the double length of the measures is enough to make this "the slow movement" of the finale, and the conductor should not impose a further slowing down of his own.) Four of these bigger variations make up this section. The original pace is resumed with what appears to be a recapitulation. But strings intervene passionately midway through the eight-chord sequence, and the ensuing sixteen variations bring music more urgently dramatic than any yet heard in the symphony. The passion and energy are released in an extensive, still developing, still experiencing coda at a faster speed. Thus the symphony drives to its conclusion, forward-thrusting yet measured, always new in detail yet organically unified, stern, noble, and with that sense of inevitability that marks the greatest music.

—Michael Steinberg

Now Program Annotator of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

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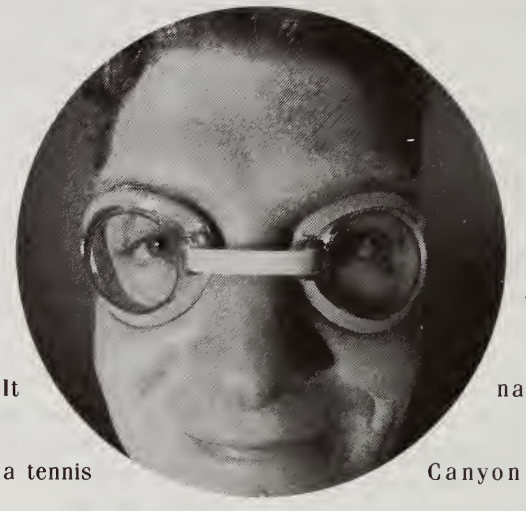
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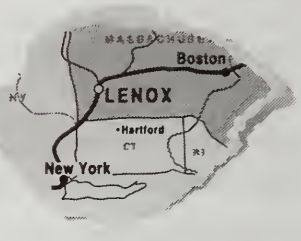
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Baldwin piano

Alicia de Larrocha plays the Steinway piano.

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NOTES

Joseph Haydn
Symphony No. 85 in B-flat, *La Reine*

Franz Joseph Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. His Symphony No. 85 is one of six composed for Paris (Nos. 82-87), though its number bears no relation to the order of composition of the six works. The present B-flat major symphony was probably composed in 1785 and apparently received its first performance in the series of "Le Concert de la Loge Olympique" in Paris sometime in 1787, but we lack exact dates. The first American performance took place in Philadelphia on December 29, 1792, under the direction of Alexander Reinagle. Pierre Monteux conducted the first Boston Symphony Orchestra performances in October and November 1919. Klaus Tennstedt conducted the orchestra's only previous Tanglewood performance, on July 31, 1976. The score calls for one flute, two oboes, two bassoons, two horns, and strings.

Paris was one of the most musical centers in Europe in the last half of the eighteenth century—at least until 1789—with many music publishers, several series of orchestral concerts sponsored by the nobility but attended by large general audiences, and many talented amateur musicians who played chamber music at home for the sheer pleasure of it. During the years that Haydn was living his withdrawn but busy life in the service of Prince Nicolaus Esterházy in Vienna and, especially, at the princely estate of Eszterháza (now in Hungary near its Austrian border), the composer had no inkling of how famous he had already become. As early as 1764 four of his Opus 1 string quartets were published in Paris, followed in the same year by the Symphony No. 2 and a set of six string trios.

This popularity continued through the 1770s and into the 1780s. In 1785 the handsome, young, music-loving Count d'Ogny, Claude-François-Marie Rigoley, proposed to commission a group of symphonies from Haydn for the concert organization of the Parisian Freemasons called Le Concert de la Loge Olympique. The concertmaster of the organization, the Chevalier Saint-Georges, wrote to Haydn to offer the sum of twenty-five *louis d'or* per symphony, with an additional five *louis* for publication rights. Up to this point Haydn had earned nothing from his eighty-odd symphonies, so the sum proposed by the Parisian musicians seemed princely indeed.



Of the six Paris symphonies, conventionally numbered 82 to 87, Haydn's own dated manuscripts survive for all but No. 85. We know that Nos. 83, 87, and probably 85 were composed in 1785, and that the even-numbered symphonies came the following year. They were probably all first performed on the concerts of the 1787 season. So well received were all six works that they were quickly adopted by the rival organization, the Concert Spirituel, as well.

Haydn must have known—though he was never to experience it in person—that the Parisian orchestras were far larger than the ensemble of twenty-four that he had available in Eszterháza. The Concert de la Loge Olympique had forty violins and ten double basses, which thus boasted numbers not markedly less than that of a modern symphony orchestra (though with gut-strung stings at lower tension than the modern wire-strung instruments, the sonority would have been rather different). The musicians were elaborately dressed in sky-blue coats with lace ruffles at the neck and cuffs; most astonishing of all, they played with swords at their sides. In April 1788 an anonymous reviewer for the *Mercure de France* discussed the preceding season, noting that Haydn's new works had pleased the audiences with their "vast genius" and the composer's ability to

> draw such rich and such varied developments from a single theme, quite differently from those sterile composers who pass constantly from one idea to another for lack of knowing how to present it in various ways, and who thus mechanically pile effect on effect, without connection and without taste.

Though no specific symphony is identified in the review, the reference to "rich and varied development from a single theme" is as revelant to Symphony No. 85 as to any in the set.

The nickname of the symphony, "*La Reine de France*" ("The Queen of France")—usually shortened now to "*La Reine*"—was applied by the publisher of the first edition of the orchestral parts, since the symphony was a particular favorite of Marie Antoinette's. It was only a few years later that the unhappy queen, imprisoned and awaiting her eventual execution, had access to a harpsichord with which she wanted to continue her daughter's music lessons. The music to Haydn's symphony, with its now ironic title *La Reine de France*, was with her in captivity. Her only comment was, "Times have changed."

After a slow introduction, the Vivace presents the main theme, featuring a long-held note in the melody over a descending line in the bass. This is the "single theme" to which Haydn devotes the bulk of his musical structure. But there are some delightful surprises along the way. The energetic modulation cadences as expected on the dominant, with a rest in the entire orchestra. What comes next is an unexpected passage in the *minor* that will prove to have consequences later. The rather stormy character of this brief episode clears into the real second theme, which is nothing more than the first theme presented by solo oboe against the violins. The development begins with material from the stormy passage, moves on to a rescored version of the main theme, and builds gradually but forcefully to a climax by combining elements of both these ideas. Haydn ends his development in the very distant key of D major and gradually reduces the texture to first violins alone. Now comes one of Haydn's favorite surprises: *harmonically* he is far from home, but the D is *melodically* in the chord of his home key of B-flat. Haydn inaugurates the recapitulation by side-slipping unexpectedly from D down to B-flat. With a delicious chill of surprise we realize that we have returned home by a side door instead of waiting to come around to the main entrance.

The second movement, which Haydn called "Romance," is an agreeable set of simple variations on a French folk song, *La Gentille et jeune Lisette*. The second variation,

in the minor mode, is exceptionally delicious and moves briefly to the most distant harmonic regions. The remaining variations feature flute and bassoon respectively.

The minuet is energetic, with a Trio that suggests more the folksy quality of a *Ländler*. The big surprise here is the long pedal point over the horn before the final phrase, with the woodwinds echoing one another. There all feeling of the dance is held in suspension.

The last movement is one of Haydn's most successful finales; it sets the structure for the pattern that he used many times in his later symphonies, the true rondo-sonata form. By grafting the dramatic complexities of sonata form onto the relative simplicity of the lighter rondo, which had often been used to provide a "light" ending to a symphony without making too many demands on the listeners' attention span, Haydn achieved both lightness and solidity. The last return of the rondo theme, coming at a point where the texture has thinned out and the rhythmic activity slowed down to a pause, serves also as the recapitulation of the whole structure, a wonderfully witty final run home.

—Steven Ledbetter

Maurice Ravel
Piano Concerto in G

Joseph Maurice Ravel was born in Ciboure near Saint-Jean-de-Luz, Basses-Pyrénées, in the Basque region of France just a short distance from the Spanish border, on March 7, 1875, and died in Paris on December 28, 1937. He composed the Concerto in G, along with his other piano concerto, the one for the left hand, in 1930 and 1931. Serge Koussevitzky conducted the first Boston Symphony performances of this concerto in April 1932, with Jesús María Sanromá as soloist. Leonard Bernstein was both soloist and conductor for the first Tanglewood performance, on August 6, 1950; Mitsuko Uchida was soloist for the most recent Tanglewood performance, under Seiji Ozawa's direction, on July 14, 1989. The Concerto in G is scored for solo piano and orchestra of piccolo, flute, oboe, English horn, clarinets in E-flat and B-flat, two bassoons, two horns, trumpet, trombone, timpani, triangle, side drum, cymbals, bass drum, tam-tam, wood block, whip, harp, and strings.

At about the same time that Paul Wittgenstein, a concert pianist who had lost a hand during World War I, asked Ravel if he would write a concerto for him, Ravel's long-time interpreter Marguerite Long asked for a concerto for herself. Thus, although he had written no piano music for a dozen years, he found himself in 1930 writing two concertos more or less simultaneously. The Concerto for the Left Hand turned out to be one of his most serious compositions, but the G major Concerto, dedicated to and first performed by Madame Long, falls into the delightful category of high-quality diversion. Ravel's favorite term of praise was *divertissement de luxe*, and he succeeded in producing just such a piece with this concerto. The motoric high jinks of the first movement are set off by the cracking of a whip, though they occasion-

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ally yield to lyric contemplation. The second movement is a total contrast, hushed and calm, with a tune widely regarded as one of the best melodies Ravel ever wrote. The effort cost him dearly, and it may have been here that he first realized that his powers of composition were failing; they broke down completely in 1932, when the shock of an automobile collision brought on a nervous breakdown, and he found himself thereafter incapable of sustained work. For this concerto, he found it necessary to write the Adagio assai one or two measures at a time. The final Presto brings back the rushing motor rhythms of the opening, and both movements now and then bear witness that Ravel had traveled in America and had become acquainted with jazz and recent popular music. He also met George Gershwin and told him that he thought highly of his *Rhapsody in Blue*; perhaps it is a reminiscence of that score that can be heard in some of the "blue" passages here and there.

—S.L.

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Ottorino Respighi
Ancient Airs and Dances, Suite No. 3

Ottorino Respighi was born in Bologna, Italy, on July 9, 1879, and died in Rome on April 18, 1936. He composed three sets of Ancient Airs and Dances, *in 1917, 1923, and 1931, respectively. The only previous performances by the Boston Symphony Orchestra of the Suite No. 3 took place in September and October 1975 under the direction of Seiji Ozawa. The score calls for string orchestra.*

Respighi wrote music of extraordinary color and orchestral brilliance, partly, no doubt, a consequence of his having studied orchestration with Rimsky-Korsakov during the years he served as principal violist in the orchestra of the St. Petersburg Opera. He continued to perform even after returning to Italy and making composition his principal activity. Though his best-known works are the three large suites celebrating various facets of life in his native Rome (*The Fountains of Rome*, *The Pines of Rome*, and *Roman Festivals*), Respighi also wrote eight operas. Moreover he was interested in early music, and this led to a number of "archaizing" works like the Piano Concerto in the Mixolydian mode, and a *Concerto gregoriano* for violin. Some of his energetic attention to early Italian music was turned to the act of arranging older works in a more modern guise. The best-known of these hybrids between musicology and composition are arrangements of Italian Renaissance and Baroque music under the titles *Ancient Airs and Dances* and *The Birds*, derived respectively from compositions for lute and harpsichord.

Respighi begins the third suite with an anonymous song of the time, which he labeled *Italiana*. The second movement is built of six *Arie di Corte*, or "airs of the court," all songs having to do with the pleasure, sadness, and transience of love, from the collections of the French lawyer, doctor, writer, and lutenist-composer J.B. Besard. Next comes a gently lilting anonymous *Siciliana*, a dance of pastoral character. Finally, from a little-known composer, Lodovico Roncalli, comes a *Passacaglia*, originally published in 1692.

—S.L.

Alberto Ginastera
Variaciones concertantes, Opus 23

Alberto Ginastera was born in Buenos Aires, Argentina, on April 11, 1916, and died in Geneva, Switzerland, on June 25, 1983. He composed the Variaciones concertantes *in 1953; the first performance took place in Buenos Aires on June 2 that year. This is the first performance by the Boston Symphony Orchestra (though the orchestra played a shortened version of the work at Youth Concerts in February 1988 under Carl St. Clair's direction). The score calls for two flutes and piccolo, one oboe, two clarinets, one bassoon, two horns, trumpet, trombone, timpani, harp, and strings.*

Ginastera showed precocious musical gifts and began to take piano lessons at the age of seven; by fourteen he was composing, though he eventually destroyed most of his juvenilia. He first attracted widespread attention with two ballet scores, *Panambi* (1936) and *Estancia* (1941), both of which dealt with Argentine life and had a strong element of musical folklore enlivened by a brilliant ear for orchestral color and a strong sense of rhythm. World War II caused Ginastera to postpone accepting a Guggenheim grant to study in the United States, but by 1945, as a result of Péron's rise to power, he was dismissed from his position at the national military academy.

He spent the next several years in the United States, including a summer studying in Aaron Copland's class at Tanglewood. Though he returned to Argentina and worked at reforming the musical life of his native country, he spent most of his last years abroad, in the United States and Europe, owing to continuing political unrest at home. By the late 1950s he had established an international reputation, and many of his later works were commissioned by organizations north of the Rio Grande (two of his three operas, for example, had their first performances in Washington).

Ginastera began with an outright nationalistic style, drawing upon folk melodies and dances for his early ballets and other works, while modeling his style on the music of such masters of musical folklore as Bartók and Stravinsky. By the late 1940s his nationalistic strain had become more subjective, presented in abstract musical genres rather than folk ballets, and expanded by musical elements current on the international scene. His later music tended toward twelve-tone constructional techniques, though without ever losing the coloristic imagination that first captured the world's attention.

The *Variaciones concertantes*, though basically an abstract composition, retains a strong sense of the Hispanic element, both in the cello's rhapsodic opening solo and especially in the harp's accompaniment, built of stacked fourths that imitate the tuning of a guitar, a common harmonic device in Ginastera's music of that period. The theme itself is very slow, poignant in mood, momentarily passionate, lamenting. A soft, slow passage for muted strings carries on the mood of the opening before the first of the variations explodes upon us. All of the variations highlight a solo instrument or duet from the orchestra; this concerto-like element is what marks the work as a set of "*concertante*" variations, rather like a concerto for orchestra, but in the form of variations.

The composer offered a characterization for each variation. First comes a "jocose variation" for the flute of a markedly rhythmic, dancing character. The "variation in the style of a scherzo" for clarinet calls upon the skills of the whole woodwind section in addition to the featured soloist. Its 6/8 dance grows dark and mysterious toward the end, anticipating the next section, the violist's "dramatic variation," a slow, passionate drama reminiscent of the opening and the muted string passage. Oboe and bassoon begin a plangent dialogue ("canonic variation") growing out of the viola's dying fall, a tranquil passage. The "rhythmic variation" for trumpet and trombone breaks out in an energetic, rhythmic character, a brief interlude running directly into the violin's "perpetual motion variation," which continues the same fast 6/8 meter. The horn warmly sings its "pastoral variation," after which an interlude for winds brings back the opening cello theme, repeated by the solo double bass with harp accompaniment. It dies away into silence, and a rhythmic figure leads into the brilliant rondo finale, the longest and most elaborate section of the work, which caps it off with tremendous élan.

—S.L.

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ARTISTS

Maria Tipo



During the past four decades, following her triumphant win at the Geneva Competition at age seventeen, Italian pianist Maria Tipo has appeared with nearly every great orchestra and conductor, and played in recital throughout the world. Her many recordings on Vox and EMI include music of Scarlatti, Clementi, Bach, Schumann, Chopin, Mozart, Beethoven, and Busoni. Legendary among these recordings are the complete (67) sonatas of Muzio Clementi, and her first recording of twelve Scarlatti sonatas; the latter have been recently reissued as part of a two-disc Vox set. Hailed as the "Neapolitan Horowitz," Maria Tipo first appeared in North America for four consecutive seasons in the late 1950s, in more than 300 concerts under Sol Hurok. In the 1991-92 season she returned to this continent after three decades' absence, performing that October in a New York recital at the Metropolitan Museum, followed by performances with the Orpheus Chamber Orchestra at Carnegie Hall, and by her Boston Symphony debut under Seiji Ozawa that December. Highlights of her 1992-93 season included debuts with the San Francisco Symphony and the Montreal Symphony, further Boston Symphony performances under Mr. Ozawa, and her first Tanglewood appearance last August. During the 1993-94 season she gave recitals in Boston, Washington, D.C., Chicago, San Francisco, and Vancouver, performing a program of Mozart, Clementi, Scarlatti, Schumann, and Grieg. This summer, in addition to three Tanglewood appearances—with the BSO, as a guest soloist for "Tanglewood on Parade," and in a chamber music concert with the Quartetto di Fiesole—Ms. Tipo makes her debut at the Hollywood Bowl and at the Mostly Mozart Festival in New York. The 1994-95 season brings performances with the San Francisco Symphony, the Minnesota Orchestra, and, again, with Seiji Ozawa and the Boston Symphony, at Symphony Hall in Boston and Carnegie Hall in New York. Maria Tipo began her studies at age four with her only teacher, her mother Ersilia Cavallo, a highly-celebrated pianist who had studied with a pupil of Anton Rubinstein and later with Busoni, and who gave the Naples premiere of Tchaikovsky's Piano Concerto No. 1. Herself a committed teacher, Ms. Tipo has served on the faculties of conservatories in Geneva, Bolsano, and Florence; she now teaches only a small circle of students at the conservatory in Fiesole, outside Florence.

Quartetto di Fiesole



Formed in 1988, the Quartetto di Fiesole studied at the School of Music in Fiesole and at the Accademia Chigiana in Siena, where they studied the Slavic repertoire with Milan Skampa and received an Honor Diploma in 1992. The ensemble won first prize at the International Rotary Competition for string quartets in Cremona in 1990 and in 1992 won an ARAM national selection which awarded them a series of concerts abroad. In 1993 they received an honorable mention from the two juries at the International Competition in Evian. The quartet has performed in Russia, the United States, France, Germany, Hungary, Austria, and Poland. In Italy they perform frequently for the Unione Musicale in Turin, the Amici della Musica in Perugia, and the Accademia di Santa Cecilia, as well as in Verona, Vicenza, and Florence. Festival engagements have included Sorrento, Mozart in Rovereto, Paolo Borciani in Reggio Emilia, Estate Fiesolana, and Newport. The quartet has recorded for French and Italian networks and

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performs often with Piero Farulli, Andrea Nannoni, and Maria Tipo. The Quartetto di Fiesole is currently quartet-in-residence at the University of Florence.

Leonard Slatkin



Throughout his career Leonard Slatkin has been recognized internationally not only for his interpretations of the standard repertory but also as a champion of new works. He has led the Saint Louis Symphony Orchestra to world prominence during his fourteen seasons as its music director; following a twenty-seven-year affiliation with that orchestra, he steps down as music director at the end of the 1995-96 season, assuming the title conductor laureate. In January 1989 Mr. Slatkin signed an exclusive five-year recording contract with BMG Classics; in 1992 that contract was extended for projects to be completed by the 1995-96 season. The agreement—the most comprehensive and extensive in the classical recording industry today—calls for a total of forty discs, thirty with the Saint Louis Symphony and ten with orchestras in Europe. Mr. Slatkin is in great demand as a guest conductor worldwide and has made regular appearances during the last two decades with the major American and European orchestras. Equally acclaimed as an opera conductor, he has conducted at the Metropolitan Opera, Vienna State Opera, Hamburg Opera, Stuttgart Opera, Lyric Opera of Chicago, and Opera Theatre of Saint Louis. In the summer of 1992 Mr. Slatkin began his appointment as music director of the Cleveland Orchestra's Blossom Music Festival, a position created specifically for him and the first such appointment in that festival's twenty-three-year history. In May 1993 his contract was renewed through the 1996 festival. Most recently Mr. Slatkin has been named music director designate of the National Symphony Orchestra beginning with the 1994-95 season; he becomes that orchestra's music director in 1996-97. Leonard Slatkin was born in Los Angeles, California. His parents—conductor-violinist Felix Slatkin and cellist Eleanor Aller—were founding members of the famed Hollywood String Quartet. After beginning his musical career on the piano, Mr. Slatkin first studied conducting with his father and continued with Walter Susskind at Aspen and with Jean Morel at the Juilliard School. He has appeared frequently as a guest conductor of the Boston Symphony Orchestra since his first Symphony Hall appearances in January 1980, including regular Tanglewood appearances since 1983.

Christian Zacharias



German pianist Christian Zacharias first gained attention as a prize-winner at the 1969 International Music Competition in Geneva and the 1973 Van Cliburn Competition, but his major breakthrough came in 1975 when he won first prize at the Ravel Competition in Paris, launching an international career that now encompasses recitals, award-winning recordings, and concerts with the world's leading orchestras and conductors. Mr. Zacharias has appeared at the Salzburg and Edinburgh festivals and performed with such chamber music ensembles as the Alban Berg Quartet and the Guarneri Quartet. He has appeared in recital in all the major capitals of Europe and has also concertized as part of a trio with Ulrich Hoelscher and Heinrich Schiff. Mr. Zacharias made his recording debut in 1976 with Schubert's G major piano sonata, D.894, a recording that won him the Deutsche Schallplattenpreis and the title "Young Artist of the Year." Since then he has recorded the complete Mozart sonatas and piano concertos, the complete Beethoven piano concertos, and numerous works by Haydn, Schumann, Schubert, Scarlatti, and Ravel. For his recording of Scarlatti sonatas he received the Edison Award. In 1990 he was featured in a television film on the life of Domenico Scarlatti. Christian Zacharias was born in 1950 and studied with Irene Slavin and Vlado Perlemuter in Paris. He is a wine connoisseur whose other interests include modern art, cooking, and gardening. Mr. Zacharias' only previous Boston Symphony appearances took place in November 1979, when he was soloist in Chopin's F minor piano concerto under the direction of Edo de Waart.

Leon Fleisher



Equally renowned as pianist and conductor, Leon Fleisher is a native of San Francisco, where he gave his first public recital at six. On hearing him three years later, Artur Schnabel broke a long-standing rule against teaching children; he became Fleisher's mentor and close friend for ten years. In 1944, at sixteen, Mr. Fleisher made his debut with the New York Philharmonic, as soloist in the Brahms D minor concerto under the direction of Pierre Monteux. In 1952 Mr. Fleisher became the first American ever to win any major European music competition, when he won the Queen Elisabeth of Belgium International Competition. He received a Ford Foundation grant in 1959 and for the next six years appeared in recital and with leading orchestras worldwide; he was also chosen by George Szell to collaborate with the Cleveland Orchestra in a series of concerto recordings—including the five Beethoven concertos—that are still considered definitive. Then, midway through the 1964-65 season, as he prepared for a State Department tour of Western Europe with that same conductor and orchestra, an ailment later diagnosed as "carpal tunnel syndrome" crippled his right hand. He eventually readjusted to a new career, mastering the keyboard literature for left hand and forging a reputation as a conductor. In 1967 he founded the Theater Chamber Players of the Kennedy Center; in 1970 he became conductor and music director of the Annapolis Symphony. He made his New York conducting debut at



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the Mostly Mozart Festival in 1970, became associate conductor of the Baltimore Symphony in 1973, and has since appeared as guest conductor with orchestras across the globe. He conducted opera for the first time during the 1988-89 season, in Baltimore. Holder since 1959 of the Andrew W. Mellon Chair at the Peabody Conservatory of Music in Baltimore, Mr. Fleisher also serves on the faculties of the Royal Conservatory of Music in Toronto and New York's Manhattan College of Music. He has been artistic director of the Tanglewood Music Center since 1986 and has given master classes at the Salzburg Mozarteum, the Paris Conservatory, the Chicago Symphony's Ravinia Festival, the Lucerne Festival, the Mishnekot in Jerusalem, and New York's Metropolitan Museum of Art. Mr. Fleisher made his BSO debut as piano soloist in January 1954 and his BSO conducting debut at Tanglewood in 1971. His most recent recordings, for Sony Classical, include a recital album of solo piano music for the left hand, and a disc including Ravel's Concerto for the Left Hand, Britten's *Diversions*, and Prokofiev's Piano Concerto No. 4 with Seiji Ozawa and the Boston Symphony Orchestra.

Itzhak Perlman



Itzhak Perlman's unique combination of talent, charm, and humanity is recognized by audiences throughout the world, as is the irrepressible joy of music-making that he communicates. President Reagan recognized these qualities when he honored Mr. Perlman with a "Medal of Liberty" in 1986. Born in Israel in 1945, Mr. Perlman completed his initial training at the Academy of Music in Tel Aviv; an appearance on the "Ed Sullivan Show" in 1958 brought him to international attention. Following studies at the Juilliard School with Ivan Galamian and Dorothy DeLay, Mr. Perlman won the Levintritt Competition in 1964; since then he has appeared with every major orchestra, and in recitals and festivals throughout the world. In April and May 1990 Mr. Perlman joined the Israel Philharmonic for its first visit to the Soviet Union; in December 1990 he returned to Leningrad for a gala performance celebrating the 150th anniversary of Tchaikovsky's birth. In December 1993 Mr. Perlman joined Seiji Ozawa and the Boston Symphony for a gala Dvořák concert in Prague, a performance later broadcast worldwide and issued by Sony Classical on compact disc and home video. He also collaborated recently with John Williams and the Boston Symphony Orchestra performing the violin solos for Steven Spielberg's Academy Award-winning film, *Schindler's List*. Mr. Perlman's best-selling recordings—on EMI/Angel, Deutsche Grammophon, Sony Classical/CBS Masterworks, London/Decca, and RCA/BMG Classics—have won numerous Grammys. His vast repertoire encompasses all the standard violin literature as well as



music by contemporary composers, whose efforts he has championed. Among his latest releases is a four-disc retrospective entitled "The Art of Itzhak Perlman," on EMI Classics, containing a wide variety of the violinist's favorite pieces recorded over the past twenty years. Other recent releases include the Brahms Violin Concerto with Daniel Barenboim and the Israel Philharmonic; concertos by Castelnuovo-Tedesco and Ben-Haim with Zubin Mehta and the Israel Philharmonic; and a "live" recording of Beethoven's string trios with Pinchas Zukerman and Lynn Harrell. Numerous publications and institutions have paid tribute to Mr. Perlman as both artist and humanitarian; he has entertained and enlightened millions of viewers with his appearances on television; and his devotion to the cause of the handicapped and disabled is an integral part of his life. The recent PBS documentary of his historic trip to the Soviet Union with the Israel Philharmonic, entitled "Perlman in Russia" and available on EMI/Angel video, was honored with an Emmy Award as "Best Music Documentary."

Alicia de Larrocha



A favorite of audiences throughout the world, Spanish pianist Alicia de Larrocha has toured the United States three times each year since her return here in 1965, building a devoted audience for her performances in recital, with orchestra, and in chamber music. She plays regularly with the great orchestras and on the most prestigious recital series, and her catalogue of recordings is available worldwide. A native of Barcelona, Mme. de Larrocha gave her first public performance in 1929, when she was six. Arthur Rubinstein, a close friend of her teacher, encouraged her to continue her studies with Frank Marshall, who was then head of the Marshall Academy founded in her native city by Enrique Granados; today Mme. de Larrocha serves as this institution's third president. In 1947 she first toured outside of Spain. She made her British debut in 1953, followed by her American debut in 1955. Although she subsequently received the Paderewski Prize in London, as well as international honors for her early recordings of music by Granados and Albéniz, it was only in 1965, on her return visit to the United States for what amounted to a second debut here, that she earned her reputation as one of the world's great classical artists. Now an exclusive recording artist for BMG Classics on the RCA Victor Red Seal label, she is recording the complete Mozart piano sonatas and has begun recording the Mozart piano concertos for that label. Her latest releases on RCA include a pairing of the Schumann Piano Concerto conducted by Sir Colin Davis with Schumann's piano quintet with the Tokyo String Quartet, and Beethoven's Piano Concerto No. 1 with Michael Tilson Thomas conducting, coupled with Beethoven's *Pastoral* Sonata in D, Opus 28. Previously she recorded for London/Decca, winning three Grammy awards, two of them in successive years: in 1974, for Best Classical Solo Performance, for Albéniz's *Iberia*, and in 1975, for Best Soloist with Orchestra, for Ravel's two piano concertos and Fauré's *Fantaisie*. She received her third Grammy in 1989, for her digital recording of *Iberia*. In 1979, *Musical America* marked the fiftieth anniversary of Mme. de Larrocha's debut by naming her "Musician of the Year." The recipient of numerous honors from her native country, she celebrated the Diamond Jubilee of her performing career in 1989. Mme. de Larrocha made her Boston Symphony debut in November 1971 and appeared with the orchestra most recently in August 1993 at Tanglewood.



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SEIJI OZAWA HALL
TANGLEWOOD

Wednesday, July 27, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

RICHARD GOODE, piano

ALL-BEETHOVEN PROGRAM

Sonata No. 13 in E-flat, Opus 27, No. 1
(*Sonata quasi una Fantasia*)
Andante—Allegro—Tempo I
Allegro molto e vivace
Adagio con espressione
Allegro vivace

Sonata No. 17 in D minor, Opus 31, No. 2,
Tempest
Largo—Allegro
Adagio
Allegretto

Sonata No. 18 in E-flat, Opus 31, No. 3
Allegro
Scherzo: Allegretto vivace
Menuetto: Moderato e grazioso
Presto con fuoco

INTERMISSION

Sonata No. 6 in F, Opus 10, No. 2
Allegro
Allegretto
Presto

Sonata No. 31 in A-flat, Opus 110
Moderato cantabile molto espressivo
Allegro molto
Adagio ma non troppo; Arioso dolente—
Fuga. Allegro ma non troppo

Richard Goode plays the Steinway piano.

Notes

From early on Beethoven was renowned for the tenderness, lyricism, drama, and expressivity of his piano playing. Deafness eventually forced him to give up public performance, but even after he could no longer hear his instrument, he continued to play for himself and to keep a piano always at hand in his lodgings. For some thirty years he confided his most personal musical conceptions to that instrument with increasing flexibility and apparent freedom from convention.

The Sonata No. 13 in E-flat, Opus 27, No. 1 avoids the single strongest expectation of the genre: an opening movement in sonata-allegro form. Beethoven even identified the piece with the term "*sonata quasi una fantasia*" ("sonata like a fantasy") to suggest its novel character. It appeared in print in March 1802 with a dedication to Princess Josephine von Liechtenstein.

The opening movement (Andante—Allegro—Tempo I) is purely sectional, built on a perfectly square tune that has no need of growing or moving anywhere. Yet this uncharacteristic beginning—purposely trivial—is only a foil for the sequel. The sonata will in fact end with Beethoven's longest finale to date, and one of his most elaborate. The first movement runs directly into the fast scherzo (Allegro molto e vivace), built almost entirely on gestures of harmony and rhythm with nothing that could really be called a melody. The contrasting middle section is even more strictly limited to a rhythmic pattern of bass chords and an off-the-beat figure in the right hand. By contrast, Beethoven sings his heart out in the third movement (Adagio con espressione), beginning with an Adagio melody of deep feeling soon repeated in the

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dominant with decorations in a higher octave. A third strain remains incomplete; a brief cadenza runs directly into the finale.

The finale, a combination of rondo and sonata elements with a surprise at the end, becomes the work's center of gravity. Following the first return of the rondo theme, Beethoven begins an extended development using its opening figure as the basis of a kind of fugal section. Further elaboration of smaller and smaller bits of the theme finally brings about a full restatement, including the first episode in the home key. A dramatic pause on the dominant leads to a surprise: the unfinished theme from the slow movement is heard again, though now in the home key of the entire sonata. A pause, a bit of cadenza—and a final Presto derived from the rondo theme drives this grandly conceived movement to its close.

* * * * *

Anton Schindler, Beethoven's not-always-reliable amanuensis, once asked the composer to explain the "key" to understanding his Sonata No. **17 in D minor, Opus 31,** No. 2; the exasperated composer gruffly replied, "Go and read Shakespeare's *Tempest*!" Writers ever since have debated what he meant. Some of the more fanciful interpretations have linked passages in the music to specific events in the play; yet it is perfectly possible that Beethoven meant nothing by the comment, that he was either pulling Schindler's leg or fobbing off the boring question "What does it all mean?" with the first irrelevant comment that came to mind. Yet Beethoven had his own personal tempest during that summer of 1802, when he composed the anguished letter known as the "Heiligenstadt Testament," an expression of distress at the clear signs of his encroaching deafness. Still, it is far too simple to assume that the character of a composer's music and the incidents of his life bear a simple and direct relationship to one another.

The sonata begins with a slow, mysterious arpeggio that rolls upward expectantly, then pauses; it is answered by a sudden outburst of rapid descending notes. Both elements are repeated at once a third higher. The remainder of the movement continues agitatedly; even the second theme resembles the first in character more strongly than the two halves of the opening gesture resemble one another. The slow material recurs many times, always poised in anticipation, suggesting an operatic recitative about to break into a stormy aria of anger. Beethoven expands his recapitulation with extensions of the recitative-like passages that create a wonderful sense of freedom. The slow movement is also cast in sonata form, though without development. It is grandly spacious in its slow tempo, with echoes between octaves and a gentle but pervasive rhythmic impulse that does not even die away at the end of the movement.

The finale runs in sixteenth-note perpetual motion, but with strikingly varied rhythmic effects within this constant turmoil of movement. The intensity builds through the nearly constant exploitation of minor keys, the unflagging rhythmic motion, and the striking pedal in the harmonic approach to the final *fortissimo* statement of the main theme, now part of the coda, which begins in a tense but hushed retrospection, thunders briefly, and dies away into silence.

The Sonata **in E-flat, Opus 31,** No. 3 is altogether lighter in mood, though it reveals some wonderfully fresh elements in Beethoven's style. It is his last four-movement piano sonata (at least until the *Hammerklavier*, Opus 106, which is entirely *sui generis*). Three of these four movements are in sonata form (normally regarded as a sign of seriousness), yet the music is playful in fascinating ways. The first movement is an easygoing Allegro with an offhanded beginning. Its opening gesture approaches the home key obliquely, almost with a twinkle: "Where will this end up?" Beethoven

called the vivacious second movement a scherzo, yet paradoxically it takes the place of his normal slow movement. The dance movement that follows, on the other hand, is slower, lyrically graceful, the "old-fashioned" minuet. And the last movement erupts close on the heels of the Menuetto with a joyous outburst that introduces one of Beethoven's most irresistible finales.

* * * * *

Beethoven composed the three sonatas published as Opus 10 over a period of perhaps two years while he was consolidating his mastery of all the standard musical forms, producing also his first symphony and his first string quartets. Opus 10 was published in 1798 with a dedication to Countess Anna Margarete von Browne, whose husband had been the dedicatee of the Opus 9 string trios. The **Sonata No. 6 in F, Opus 10, No. 2**, is relatively light compared to the other two. Its compact opening grows out of two individual rhythmic gestures and a syncopated melody. Almost at once Beethoven modulates to the dominant for the broader second theme. The great emphasis on the secondary key might be too much but for Beethoven's constant feints in other directions. The development uses so little of the opening material as to be almost a free-form section, but Beethoven compensates with a bold stroke: he begins the recapitulation in a distant key, D major, then works it quickly around to the normal tonic. But the harmonic tension set up with this surprising move requires an extended grounding in the home key, so that the "omitted" thematic element in the development section recurs instead as part of the restatement. Though not so named by Beethoven, the second movement is a scherzo with its contrasting Trio. It, too, modulates away from the home key of F minor almost at once, so that its closing section expands considerably on that key area to bring it to an end. The finale begins with a theme that suggests a sassy, blustering servant in a comic opera. The exposition is brief, with a second theme that is very similar to the first theme, though it closes in the expected dominant key. After that, though, the energetic figure modulates widely,

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always at high energy, until the recapitulation brings back the tonic (and the opening theme in the bass, over running sixteenths in the right hand). The close is one of high energy and bumptious spirits.

* * * * *

Beethoven evidently completed the **Sonata No. 31 in A-flat, Opus 110**, his next-to-last contribution to the genre, on Christmas day in 1821. He was working on it while also composing the Agnus Dei of the *Missa Solemnis*. Technically the easiest of the last three sonatas, Opus 110 is by far the most frequently performed. Not long after Beethoven's death Schindler correctly warned against the overpopularity of this sonata among pianists who were not ready for it. "This music sprang in the first place from a profound personality and is only fully intelligible and useful to profound personalities."

The sonata opens with a tender, "vocal" first theme; but as it is about to close, a sudden explosion of thirty-second-note arpeggios begins the modulation to E-flat for the secondary theme, a broad descending phrase accompanied by broken chords. Here Beethoven exploits the extremes of his piano, continually moving the hands outward, farther and farther apart, to climactic points. The development section is astonishingly brief—barely sixteen measures, four phrases restating the opening theme in different keys. The sheer simplicity of the plan makes it seem inevitable. As the main theme returns in the home key, Beethoven combines its melodic grace in the right hand with the spray of arpeggios from the transition now in the left hand, then reverses roles.

The scherzo is a pounding movement in Beethoven's bluff humorous style, its soft opening phrase answered with a shout. As written, in 2/4 meter, the stresses come fast and furious, allowing Beethoven to play games with our sense of where the strong and weak beats of the phrases occur. The Trio playfully upsets the rhythmic equilibrium even more thoroughly.

Next Beethoven links a slow movement directly into his finale. The Adagio ma non troppo astonishes in its ability to imitate the vocal art of the true bel canto and its operatic "song of lamentation" sung by the right hand over repeating triplet chords in the left. This runs into a serene fugue (based on a theme derived from the opening of the first movement), answering in its tranquility the pain and anguish of the operatic *scena* that preceded it. This builds gradually to a climax, only to be undercut by a return of the operatic passage now "exhausted, lamenting." The "singer" sinks into oblivion, and the hushed "orchestra" sounds a tense punctuation off the beat in preparation for—what? A surprise—the fugue subject turned upside down and presented at first slowly, then increasing in activity, finally "finding new life" in a gradual growth to a powerfully assured and virtuosic coda and a sweeping close.

—Steven Ledbetter

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SEIJI OZAWA HALL
TANGLEWOOD

Thursday, July 28, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

UTE LEMPER
BRUNO FONTAINE, piano

A CABARET EVENING

Ms. Lemper will choose from the following songs:

KURT WEILL	Bilbao Song
	Surabaya Johnny
	Moritat
	Moon of Alabama
	J'attends un navire
	Hollenlilli/Mandelay
	Saga of Jenny
	I'm a Stranger Here Myself
	Tchaikovsky
EDITH PIAF (arr. Prévert)	L'Accordeoniste
	La Vie en rose
	Padam
	Les Feuilles mortes
Songs associated with MARLENE DIETRICH	Ich bin von Kopf bis Fuss auf Liebe eingestellt
	Naughty Lola
	Lili Marlene

Baldwin piano

Notes

Kurt Weill (1900-1950) had one of the most varied careers of any composer, one in which he ranged from the ultra-modern to the popular musical theater. His career is often described as having been divided into two very different parts—German and American—but the essence of Weill as a creative artist, his fundamental empathy for human beings and their problems, remained constant.

Though he aimed at a career as a composer of concert music (he wrote two sym-

phonies and other purely instrumental works), Weill made his name and fame with a long series of songs that grow out of the style and conventions of German cabaret in the 1920s. Their mordant humor and leftist tone (provided by the collaborators with whom he worked, particularly Bertolt Brecht) made Weill distinctly *persona non grata* to the Nazis, and he was high on Hitler's list of artists whose work was to be suppressed. Strictly speaking much of Weill's music was not written for cabaret, but for musical theater, but he always retained something of the character of the cabaret song in many of his theater pieces, a sense in which the performer was addressing a small audience in intimate surroundings and tossing off a tune carefully crafted to suggest the casualness of speech while retaining the melodic "hooks" that keep it firmly wedged in the memory. Weill was never as politically engaged as his literary collaborators, and when he came to the United States in the mid-1930s, his work took on more of the commercial polish and shine of Broadway without ever losing the touch of humanity that makes him such a special figure in our century's music.

The roots of the cabaret tradition go back many centuries to the sorts of casual watering-holes like the English coffee-houses and Continental *cafés-chantants* where literary and artistic people might mingle freely, exchange or discuss their work, and offer casual readings or performances to the general clientele. But the real beginnings of the modern cabaret are traced to a French establishment known as *Le Chat noir* ("The Black Cat") founded in Paris in the early 1880s explicitly as a place where artists could directly confront the public. The experiment was successful, and hundreds of similar establishments sprang up all over French-speaking regions of Europe and northern Africa and then in the German-speaking countries as well.

From the time of the first great cabaret star, Yvette Guilbert, most of the principal performers in cabaret have been women (sometimes, as at Berlin's *Überbrettl*, cross-dressing in tuxedos to sing "male" songs). Two of the names most closely connected with that milieu in the public mind—Lotte Lenya (1898-1981) and Marlene Dietrich (1901-1992)—were not actually cabaret singers, but actresses on stage and screen. Lenya created the role of "Pirate Jenny" in Kurt Weill's *Threepenny Opera*, later repeating her performance in the film version by G.W. Pabst. Dietrich's career skyrocketed with her performance as the vampish Lola Lola in Josef von Sternberg's *The Blue Angel* (the title is the name of a cabaret), a persona she carried with her for the rest of her life.

Edith Piaf (1915-1963), on the other hand, really was a cabaret singer as well as the composer of much of her own material. Her mother, who had been a café singer, abandoned her as a child; she traveled with her circus contortionist father, working as an acrobat until she became a street singer in Paris, where her delicate and vulnerable appearance earned her the nickname "Piaf" (street-French for "sparrow"), which she adopted as her name. Her singing and her songs attracted wide attention both among nightclub audiences and sophisticated critics. She played a major role in keeping the cabaret tradition going after its heyday in the early years of the century, with songs of personal emotional import, as opposed to the more satirical and politically pointed creations of the earlier period.

—Steven Ledbetter

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SEIJI OZAWA HALL
TANGLEWOOD

Prelude Concert

Friday, July 29, at 6:30
Florence Gould Auditorium, Seiji Ozawa Hall

THE BOSTON SYMPHONIC BRASS
TIMOTHY MORRISON, trumpet
THOMAS ROLFS, trumpet
NORMAN BOLTER, trombone
DOUGLAS YEO, bass trombone

JOSQUIN DESPRES	Royal Fanfare
HINDEMITH	"Morgenmusik" from *Plöner Musiktag* Mäßig bewegt [Moderato] Langsame Viertel [Slow quarter-note] Bewegt [With movement]
GIOVANNI GABRIELI	Canzona per sonare No. 1 (*La Spiritata*) Canzona per sonare No. 2
HENRY PURCELL FRANÇOIS COUPERIN	Allegro and Air from *King Arthur* *La tromba*
W.A. MOZART	Fugue, K.401
WILHELM RAMSÖE	Quartet No. 5 Allegro moderato Andante quasi allegretto Scherzo Finale

All editions except Hindemith by Robert King.

Notes

Over the centuries, the brass instruments have played individualized roles in human activity, but only gradually have they become part of the larger musical ensemble that we know as the orchestra, and not until still more recently did composers actually write chamber music for brass instruments. The trumpet, of course, was traditionally connected with military fanfares, because the instrument provided one of the most effective ways of sending signals between widely scattered groups of men. The horn was traditionally associated with hunting. And the trombone had two—very opposite—connotations: because it was used in church, largely as a means of reinforcing the choir, it took on a strongly religious character; at the same time composers liked to employ it in the opera house to depict scenes in the underworld!

Most older music that falls naturally to the range and character of the brass instruments is fanfare-like. Such is the case with the little Royal Fanfare by the great **Josquin Desprez** (c.1445-1521), who is supposed to have written this piece for King Louis XII of France. At any rate, the musical line signals the message "*Vive le roi!*" according to a highly developed Renaissance technique of drawing the words from the vowels of the text. All music students in the Middle Ages and Renaissance learned to sing the first five notes of the scale to the syllables *ut-re-mi-fa-sol*—syllables we still use today, except that "*ut*" has been replaced by "*do*." The Renaissance system conveniently gave five different pitches, each of which was sung to one of the five vowels in the alphabet. A composer could, if he chose, match the musical note to the vowel being sung. And since the letter "v" was often written as a "u," the entire word "*vive*" could be spelled out in musical notes! Thus *ut-mi-ut-re-re-fa-mi* symbolized, in the composer's mind, the message "***Vive le roi!***"

No composer of the twentieth century was more deeply committed to the proposition that musical performance was for everyone, not just for the professional, than **Paul Hindemith** (1895-1963). A substantial part of his musical output consists of pieces specifically composed for the enjoyment of the performers themselves, amateur musicians of varying levels of skill. He called this aspect of his work simply "music for singing and playing." His *Music-Day at Plön* ("*Plöner Musiktag*" in the original German) was a 1932 composition consisting of four separate sections for different combinations of instrumentalists or singers, providing enough material for a busy and satisfying day of music-making. As he wrote in the preface to the score, "Corresponding to my goal of educating and entertaining music-loving youth, I have tried to write music that is accessible to players and listeners of every degree." The "day" as a whole begins with "Morning Music" for brass ensemble, continues with "Table Music" for mixed winds and strings, a Cantata "Admonishing the Young to be Industrious with their Music" for an ensemble including children's chorus, soloist, speaker, and orchestra, and closes with an "Evening Concert" of six different pieces for different orchestral combinations. The "Morning Music," designed to get everything off to a bright start, consists of three movements that run, altogether, less than five minutes and provide pleasure to player and listener alike.

For the quarter-century before his death in 1612, **Giovanni Gabrieli** was the leading musical figure of Venice and one of the most influential musicians in Europe. His work is the highpoint of Venetian Renaissance music, an art of color and richness and brilliance, created to celebrate God and the Venetian state, "*la Serenissima*" ("the most serene [republic]"), as it was universally called. Himself the pupil of his uncle, the great Andrea Gabrieli, Giovanni was one of the most influential teachers of his time (his greatest pupil was Heinrich Schütz). In 1585 he won the coveted post of "first organist" at St. Mark's, which he held until his death, turning out both vocal and

instrumental music of great energy and variety. His *canzoni* are instrumental equivalents of a popular vocal form, the *chanson*, and are among the most important examples of independent Renaissance instrumental music.

In the Baroque era, the high trumpet, or clarino, was a specialized instrument, played only by the highly paid members of a special guild, owing to its diffficulty. It rarely appeared with other instruments in ensembles except when featured as a soloist emphasizing its own unique character. **Henry Purcell** (1659-1695) loved to use it for "trumpet tunes" in his many works for the stage, of which *King Arthur*, with a text by Dryden, had a lasting popularity. **François Couperin** (1668-1733) wrote sacred music and chamber music, but he is best-known for his hundreds of pieces for solo harpsichord, which often bear programmatic titles suggesting the imitation of birds, or natural phenomena, or other instruments, as in *La tromba* ("The trumpet").

Out of the hundreds and hundreds of works left by **Mozart** (1756-1791), there are a fairly large number of fragments or incomplete works, many of which seem to lack no more than a few measures to reach completion. The Fugue in G minor, K.401, originally conceived for organ, is one of these. Composed about 1773, when Mozart was just seventeen, it reveals a technical skill so assured that older scholars felt that Mozart must have written it a decade later! It was probably designed purely as a piece for study, and once he had solved the technical problems of fugal writing on this theme, he simply dropped the work and never finished the last eight bars, which were filled in on the original manuscript by another hand. The present arrangement for brass transposes Mozart's fugue from G minor to F minor.

Wilhelm Ramsöe—violinist, composer, conductor—was born in Copenhagen, Denmark, on February 7, 1837, and died in Roskilde, Denmark, on April 17, 1895. He showed great talent for the violin as a youth, and was giving solo performances on that instrument by the age of fourteen. From 1851 to 1854 he was employed as an orchestral violinist while studying music theory, counterpoint, and composition. He spent the next three years as music director of two traveling theater troupes. In 1857 he became music director of the Alhambra, an amusement park in Copenhagen that was at that time more popular than the famous Tivoli park. The Alhambra had both a theater and a concert hall, so it offered a wide range of possibilities for Ramsöe to hear performances of his own music. His orchestra contained some superb brass players, and he wrote many pieces especially for them. During his eight years at the Alhambra, Ramsöe wrote many of the brass ensemble works by which he is best-

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known today. He later conducted at the Folketeateret, one of the largest theaters in Copenhagen, then, at the age of thirty-seven, moved to Russia, where he became conductor of the Royal Italian Opera Orchestra in St. Petersburg and later of the Imperial French Theater, a post that was awarded to him by the Tsar Alexander III himself. He spent seventeen years in Russia, returning to Denmark only after the death of Alexander and not long before his own death.

Ramsöe's works for brass ensemble are almost all quartets; only late in his career did he include the French horn (which traditionally played in woodwind quintets, as it still does) in his ensemble, making it the standard brass quintet of today. Since Ramsöe was himself a violinist, it is not unlikely that his model for the brass quartets was the string quartet. Certainly these works, which have demanding parts for all four instruments, offer a real challenge to the players.

—Steven Ledbetter

ARTISTS

Timothy Morrison joined the Boston Symphony Orchestra in 1980, then left the BSO in 1984 to tour and record with Empire Brass. Having rejoined the BSO in 1987, he is now associate principal trumpet of the Boston Symphony and principal trumpet of the Boston Pops Orchestra. Born in Oregon and a graduate of the New England Conservatory of Music, Mr. Morrison studied with Fred Sautter, former principal of the Oregon Symphony, and with former BSO principals Armando Ghitalla and Roger Voisin. A 1977 Tanglewood Music Center Fellow, Mr. Morrison has served on the faculties of Boston University, the Boston Conservatory, and the New England Conservatory of Music, where he now teaches. Mr. Morrison performed the trumpet solos in John Williams's scores to the films *Born on the Fourth of July* and *JFK*.

A native of Sioux City, Iowa, **Thomas Rolfs** joined the Boston Symphony Orchestra as fourth trumpet in August 1991. Mr. Rolfs attended the University of Minnesota, where he studied with Charles Schlueter, and received his bachelor's degree in 1981. In 1978 he was a Fellow at the Tanglewood Music Center. He received his master's degree in 1983 from Northwestern University, where he studied with Vincent Cichowicz. Mr. Rolfs was a free-lance musician in Chicago until returning to Minnesota in 1986 to become second trumpet of the Saint Paul Chamber Orchestra; while in the Minneapolis/St. Paul area he appeared as soloist with numerous area orchestras and bands, including the Saint Paul Chamber Orchestra.

Born in Minneapolis, Minnesota, BSO second trombone **Norman Bolter** began playing the instrument when he was nine; he later attended the New England Conservatory of Music, where he studied with John Swallow. Mr. Bolter was a participant in the Boston University Tanglewood Institute Young Artists Program and won the C.D. Jackson Award as a Fellow at the Tanglewood Music Center. After coming to Boston in 1973, he performed with several free-lance organizations until he successfully auditioned for the Boston Symphony Orchestra in 1975. For five years he was a member of the Empire Brass Quintet, which received the 1976 Naumburg Chamber Music Prize. Also principal trombone of the Boston Pops Orchestra, Mr. Bolter teaches at the New England Conservatory of Music.

BSO brass trombonist **Douglas Yeo** was born in Monterey, California, and grew up in Valley Stream, New York, where he began playing the trombone when he was nine. Before joining the Boston Symphony in May 1985, he was a member of the Baltimore Symphony Orchestra from 1981 to 1985. Besides performing and teaching, Mr. Yeo is a prolific writer, having produced more than a dozen articles on the trombone and orchestral playing for numerous publications. His interest in the history of the Boston Symphony Orchestra has led him to do extensive research in the Boston Symphony archives, leading to a number of photo/historical articles on BSO brass players from 1881 to the present. He has also published annotated books of orchestral excerpts for trombone and tuba, as well as numerous transcriptions for trombone and bass trombone. Mr. Yeo is a YAMAHA performing artist.

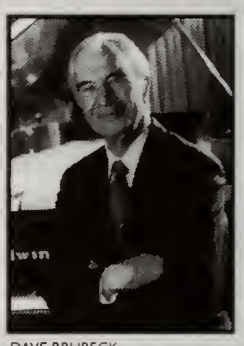
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Seiji Ozawa, Music Director

Friday, July 29, at 8:30

Please note that conductor Christian Thielemann has had to cancel his Tanglewood appearances this weekend due to chronic fatigue. We are fortunate that conductor ROBERT SPANO was available to lead tonight's concert. The program remains unchanged.

Robert Spano



Robert Spano concluded a three-year appointment as assistant conductor of the Boston Symphony Orchestra at the end of the 1992-93 season. His 1993-94 season included appearances with the Cleveland Orchestra, the Los Angeles Philharmonic, the National Symphony in Washington, D.C., the Zurich Tonhalle Orchestra, the Atlanta Symphony, the Dallas Symphony, the Rochester Philharmonic, the Buffalo Philharmonic, the Orchestre National du Capitole de Toulouse, the Orchestre de Quebec, the City of Taipei Symphony, the Sydney Symphony in Australia, and the Orchestra of St. Luke's. Mr. Spano conducted his first subscription concerts in Boston in February 1991. The following season he made his Philadelphia Orchestra debut, substituting on short notice for the ailing Klaus Tennstedt. In that same year he made debut appearances with the Toronto Symphony, the Chicago Symphony Orchestra, and the Opera Theater of Saint Louis. This season Mr. Spano was the recipient of the Seaver/National Endowment for the Arts Conductors Award. Forthcoming guest engagements include appearances with the St. Paul Chamber Orchestra, the Orchestre Symphonique de Montréal, the Radio-Sinfonie Orchester Frankfurt, the Staatstheater Stuttgart, the Minnesota Orchestra, and the New Japan Philharmonic. He conducted the Boston Symphony Orchestra most recently at Tanglewood last summer. Mr. Spano is a graduate of the Oberlin Conservatory, where he studied conducting with Robert Baustian, as well as violin, piano, and composition. He continued his conducting studies at the Curtis Institute of Music with Max Rudolf. He remains on the faculty at Oberlin, where he has been Music Director of Opera Theater since 1989. Mr. Spano is also an accomplished pianist: he has performed as soloist with the Saint Louis Symphony and has partnered many of his Oberlin and Boston Symphony colleagues in chamber music concerts.

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SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director

Friday, July 29, at 8:30

CHRISTIAN THIELEMANN conducting

ALL-BEETHOVEN PROGRAM

Overture from the incidental music to
Goethe's *Egmont*, Opus 84

Piano Concerto No. 1 in C, Opus 15
Allegro con brio
Largo
Rondo: Allegro scherzando

MARIA TIPO

INTERMISSION

Symphony No. 7 in A, Opus 92
Poco sostenuto—Vivace
Allegretto
Presto
Allegro con brio

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

Maria Tipo plays the Steinway piano.

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

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NOTES

Ludwig van Beethoven
Overture to Goethe's *Egmont*, Opus 84

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. His Egmont *music was commissioned for the Court Theater in Vienna by its director, Joseph Hartl von Luchsenstein, in October 1809 and was completed the following spring. The first performance took place in Vienna on June 15, 1810. Georg Henschel led the first Boston Symphony performance of the* Egmont *Overture in December 1881, during the orchestra's first season. Serge Koussevitzky led the BSO's first Berkshire Festival performance on August 13, 1936, and the first Tanglewood performance on August 8, 1940. Seiji Ozawa led the BSO's most recent Tanglewood performance on July 17, 1992. The score of the overture calls for two flutes and piccolo, two each of oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.*

Goethe completed his historical tragedy *Egmont* in 1788 while on tour of Italy. The historical count Egmont was the most illustrious victim of Spanish tyranny in the sixteenth-century Netherlands when he was treacherously seized by the Duke of Alba and executed in Brussels on June 4, 1568. In the closing scene of Goethe's drama (which treats the facts of history with great freedom) Egmont is in prison, awaiting execution. He sees a vision of Freedom, in the likeness of his sweetheart Klärchen, and awakens emboldened to address his countrymen with heroic words before being taken to execution, ending, "And to save all that is dearest to you, fall joyously, as I set you an example." The author called for music almost throughout this scene, first during Egmont's vision and then breaking in again immediately after his last words as the curtain falls with what Goethe called a "victory symphony."

Some twenty years after the writing of the play, Beethoven was commissioned by the Vienna Court Theater to prepare the incidental music called for by Goethe. The production opened May 24, 1810, but although Beethoven had several months' notice, he had not managed to finish the overture in time; it was added to the performance on June 15, . Here the composer found a dramatic subject that he was in tune with as rarely before or after. Perceiving the conflict between Alba and Egmont as the clash of wills between evil and good, he produced music of great force. Most of the overture uses no musical material from the incidental music to the play itself, but for the coda Beethoven suddenly quotes from the victory symphony, the very last music to be heard in the play. Coming at the end of the usually sombre thematic material from the main part of the overture, it arouses a terrific sense of victory.

—Steven Ledbetter

Ludwig van Beethoven
Piano Concerto No. 1 in C, Opus 15

What we know as Beethoven's First Piano Concerto was sketched in 1795-96, completed in 1798 (three years after the work known as the Second Piano Concerto), and probably first performed by Beethoven that year. Beethoven himself wrote three different cadenzas for the first movement at a later date, presumably after 1804, judging by the range of keyboard required. The first American performance was given by the pianist Franz Werner with Frédéric Ritter and the Philharmonic Society at the Music Hall in Cincinnati on March 19, 1857. Emil Paur led the first BSO performance of this concerto, with soloist Marie Geselschap, in December 1895, in Cambridge. Claude

Frank was soloist for the orchestra's first Tanglewood performance, Erich Leinsdorf conducting, in July 1965. Alfred Brendel was soloist for the most recent Tanglewood performance, on July 17, 1992, under the direction of Seiji Ozawa. The concerto is scored for solo piano with an orchestra of one flute, two each of oboes, clarinets, bassoons, horns, and trumpets, timpani, and strings.

A composer who was also a virtuoso performer in the Classical era was much more likely to make a satisfactory income from concertos that he wrote for himself to play than from any other musical genre (unless perhaps he had the good fortune to be a successful opera composer). In the early part of his career Beethoven composed more concertos than symphonies and became well-known to the musical public as a superbly dramatic and expressive pianist. If he had not lost his hearing and thus been forced to forego playing in public, he might well have continued writing piano concertos all his life; there is an unfinished draft for much of the first movement of what would have been the Sixth Concerto, written after the completion of the *Emperor*, but Beethoven lost interest and dropped it.

Actually Beethoven had already written at least two piano concertos before writing "Number 1." The first was composed in 1784 while he was still in Bonn and was never published. About 1795 he composed the B-flat concerto in Vienna and played it fairly frequently. Probably because performances were a reasonable source of income, and perhaps also because he was not totally satisfied with the work—he revised it substantially before publication—Beethoven withheld this concerto from the publishers for a number of years. As a result it finally came out as his Second Concerto, Opus 19, although there is no doubt that it was composed some years before the so-called First Concerto, Opus 15.

The First Concerto, in C major, also proved financially remunerative to Beethoven. He composed it about 1798 and played it in Prague that year. It marks a significant advance over its predecessor and was published almost immediately; perhaps it was the success of the C major concerto that induced Beethoven to rework the earlier B-flat concerto and make it publishable, although even after doing so he referred to it as an early work which "is not one of my best compositions." Beethoven felt—and critics have agreed with him—that he made significant progress between the B-flat and the C major concertos, and he was concerned that the higher opus number attached to the earlier work would give the public an unfavorable impression of his music.

The Opus 15 concerto follows closely in the classical mold with an extended orchestral exposition that remains in the tonic key, though with surprising feints to foreign tonalities, the first of which is E-flat. The soloist enters and dominates the conversation, moving to the dominant for the first full statement of the lyrical second theme, which had been little more than hinted at in the orchestral statement. The development starts with a sudden upward sideslipping that leads to an extended passage in E-flat, an echo of the unexpected earlier appearance of that key. The concerto opened with an unusual quiet statement of the main theme; when time comes for the recapitulation, the element of surprise is no longer relevant, so Beethoven hammers out the theme fortissimo in the full orchestra, after which the recapitulation deals mostly with the secondary material. Beethoven himself wrote no fewer than three cadenzas for the first movement, each more elaborate than the one that preceded it. All of them were written some years after the completion of the concerto; this is indicated by the fact that they were intended to be played on a piano of larger size than the one Beethoven had when he wrote the rest of the piece. (The piano was a developing instrument at the turn of the eighteenth to nineteenth century, and, in particular, keyboards were not yet standardized for the number of keys.)

The Largo is the longest slow movement of any Beethoven concerto, an extended lyrical song-form with increasingly elaborate ornamentation. The rondo, built on a witty, bouncy tune that goes on just a bit longer than you think it will, is filled with all the standard rondo tricks: the suggestion of modulations to distant keys when it is in fact just about to settle on the tonic for a restatement, offbeat sforzandos and syncopations, rushing scales and a breakneck pace. Though the movement is long in number of measures, the music doesn't lose its smile for an instant.

—S.L.

Ludwig van Beethoven
Symphony No. 7 in A, Opus 92

Beethoven began composing the Symphony No. 7 in the fall of 1811, completed it in the spring of 1812, and led the first public performance in Vienna on December 8, 1813. The first American performance was given by Ureli Corelli Hill with the New York Philharmonic Society on November 18, 1843. Georg Henschel introduced the Beethoven Seventh into the BSO repertory in February 1882, during the orchestra's first season. The orchestra first played it at Tanglewood under Serge Koussevitzky, on August 13, 1936; Roger Norrington led the most recent Tanglewood performance on July 18, 1992. The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

The first performance of the Seventh Symphony, which took place in Vienna on December 8, 1813 at a charity concert which also included the premiere of *Wellington's Victory in the Battle of Vittoria*, Opus 91, was one of the most splendid successes of Beethoven's life. The concert was repeated four days later, at the same benefit prices, and raised a large sum of money for the aid of Austrian and Bavarian troops wounded at the Battle of Hanau. More important from the musical point of view, it marked the real arrival of popular recognition that Beethoven was the greatest living composer. To tell the truth, it was probably the potboiler *Wellington's Victory*, which concluded the program, that spurred most of the enthusiasm. Wellington, after all, was allied with the Austrians in opposing Napoleon, and a certain degree of patriotic fervor infected the proceedings; moreover the piece was simply calculated to appeal to a broad general audience more certainly than the lengthy abstract symphony that had opened the concert. Beethoven, of course, knew that the symphony was the greater work. He called it, in fact, "one of my most excellent works" when writing to Johann Peter Salomon (for whom Haydn had written his symphonies 93-101), asking him to use his good offices with a London publisher to sell a group of his works there. And because of the special popularity of *Wellington's Victory* (a popularity which was even more likely in England than in Vienna), Beethoven adjusted his prices accordingly: a London publisher would have the "grand symphony" (the Seventh) for thirty ducats, but the *Battle* Symphony would cost eighty! Those fees do not in any way reflect Beethoven's view (or ours) of the relative merits of the two works; he was simply asking what he thought the market would bear.

The new symphony contained difficulties that the violin section declared unperformable during rehearsals; Beethoven persuaded the players to take the music home and practice overnight. The rehearsal the next day went excellently. The composer Ludwig Spohr, who was playing in the violin section for that performance, has left in his memoirs a description of Beethoven's conducting during the rehearsal—a remarkable enough feat since Beethoven's hearing was by now seriously impaired:

> Beethoven had accustomed himself to indicate expression by all manner of singular body movements. So often as a *sforzando* occurred, he tore his arms, which he had previously crossed upon his breasts, with great vehemence asunder. At *piano* he crouched down lower and lower as he desired the degree of softness. If a *crescendo* then entered he gradually rose again and at the entrance of the *forte* jumped into the air. Sometimes, too, he unconsciously shouted to strengthen the *forte*.

Spohr realized that Beethoven could no longer hear the quiet passages in his own music. At one point during the rehearsal, Beethoven conducted through a pianissimo hold and got several measures ahead of the orchestra without knowing it.

> [He] jumped into the air at the point where according to his calculation the *forte* ought to begin. When this did not follow his movement he looked about in a startled way, stared at the orchestra to see it still playing *pianissimo* and found his bearings only when the long-expected *forte* came and was visible to him. Fortunately this comical incident did not take place at the performance.

The extraordinary energy of the Seventh Symphony has generated many interpretations from the critics, among the most famous of which is Wagner's description, "Apotheosis of the Dance." The air of festive jubilation was certainly linked by the first audiences with the victory over Napoleon, but many later writers have spoken of "a bacchic orgy" or "the upsurge of a powerful dionysiac impulse." Even for a composer to whom rhythm is so important a factor in his work, the rhythmic vehemence of this symphony, in all four movements, is striking. At the same time, Beethoven was beginning to exploit far-ranging harmonic schemes as the framework for his musical architecture. If the Sixth Symphony had been elaborated from the simplest and most immediate harmonic relations—subdominant and dominant—the Seventh draws on more distant keys, borrowed from the scale of the minor mode. The very opening, the most spacious slow introduction that Beethoven ever wrote, moves from the home key of A major through C major and F major, both closely related to A minor, before returning to A for the beginning of the Vivace. That introduction, far more than being simply a neutral foyer serving as an entry to the house, summarizes the architecture of the entire building: A, C, and F are the harmonic poles around which the symphony is built. Nowhere, not even in the opening movement of the Fifth, does Beethoven stick so single-mindedly to one rhythmic pattern as in the Vivace of the Seventh. It skips along as rhythmic surface or background throughout. The slow movement was a sensation from the beginning; it had to be encored at the first two benefit concerts, and during the nineteenth century it was also frequently used, especially in Paris, as a substitute for the slow movement of the Second Symphony. The dark opening, stating the accompaniment to the entire march theme before the melody itself appears; the hypnotic repetition of a quarter-note and two eighths; the alternation between major and minor, between strings and winds; the original fusion of march, rondo, and variation forms—all these contribute to the fascination of this movement. The Presto of the third movement is a headlong rush, broken only slightly by the somewhat slower contrasting Trio. Beethoven brings the Trio around twice and hints that it might come for yet a third time (necessitating still one more round of scherzo) before dispelling our qualms with a few sharp closing chords. The closing Allegro con brio brings the symphony to its last and highest pitch of jubilation.

—S.L.

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SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, Music Director

Saturday, July 30, at 8:30

Please note that conductor Christian Thielemann has had to cancel his Tanglewood appearances this weekend due to chronic fatigue. We are fortunate that conductor André Previn was available to lead tonight's concert. Please note the following revised program:

ANDRÉ PREVIN conducting

MOZART — Symphony No. 40 in G minor, K.550
- Allegro molto
- Andante
- Menuetto: Allegretto
- Allegro assai

SCHUBERT
- "An Schwager Kronos," D.369 (orchestrated by Johannes Brahms)
- "Im Abendrot," D.799 (orch. by Max Reger)
- "Ständchen," D.957, No. 4 (orch. by Felix Mottl)
- "Ihr Bild," D.957, No. 9 (orch. by Anton Webern)
- "Erlkönig," D.328 (orch. by Franz Liszt)

HERMANN PREY, baritone

Texts and translations begin on page 23 of tonight's program book.

INTERMISSION

MENDELSSOHN — Symphony No. 4 in A, Opus 90, *Italian*
- Allegro vivace
- Andante con moto
- Con moto moderato
- Saltarello: Presto

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, New World, Erato, and Hyperion records

Baldwin piano

André Previn



André Previn is familiar around the world as a conductor of the world's most esteemed orchestras, an award-winning composer of orchestral, chamber, stage, and film scores, a chamber music and jazz pianist, and as author and television host. An annual guest of the Vienna Philharmonic, he has appeared most often as guest conductor of the world's major and most recorded orchestras. Last season Mr. Previn became conductor laureate of the London Symphony Orchestra, renewing his relationship with the orchestra of which he was principal conductor for ten years. A prolific recording artist, he has also held artistic posts during the past quarter-century with the Los Angeles Philharmonic, Pittsburgh Symphony, Royal Philharmonic, and Houston Symphony. As a pianist, he enjoys performing and recording chamber music. He has recently returned to one of his first loves, jazz, performing and recording again with jazz bass legend Ray Brown and guitarist Mundell Lowe. Mr. Previn moved from his native Berlin to California as a child. He studied composition with Joseph Achron and Mario Castelnuovo-Tedesco and conducting with Pierre Monteux. Also at this time he began his musical and personal friendship with Joseph Szigeti, which imbued him with a lifelong interest in chamber music. As a teenager he began to work in the Hollywood film studios as conductor, arranger, and composer. Innumerable scores and four Academy Awards later, he began concentrating his efforts on the symphonic world. As a composer he has written works for Vladimir Ashkenazy, Yo-Yo Ma, and Dame Janet Baker; a music drama, *Every Good Boy Deserves Favor*, in collaboration with Tom Stoppard; and a Carnegie Hall centennial commission—*Honey and Rue*, to words of Toni Morrison—for Kathleen Battle. His new vocal work, *Sallie Chisum Remembers Billy the Kid*, will have its world premiere at Tanglewood next month, when he appears as pianist in recital with soprano Barbara Bonney. In November 1991 Doubleday released his memoir, "No Minor Chords—My Early Days in Hollywood," chronicling his years as composer, arranger and orchestrator, and music director at the MGM Studio. Mr. Previn has appeared regularly as a guest conductor with the Boston Symphony Orchestra since his Tanglewood debut in 1977.

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BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director

Saturday, July 30, at 8:30

CHRISTIAN THIELEMANN conducting

WAGNER — Overture to *Tannhäuser*

SCHUBERT
"An Schwager Kronos," D.369
(orchestrated by Johannes Brahms)
"Im Abendrot," D.799 (orch. by Max Reger)
"Ständchen," D.957, No. 4 (orch. by Felix Mottl)
"Ihr Bild," D.957, No. 9 (orch. by Anton Webern)
"Erlkönig," D.328 (orch. by Franz Liszt)

HERMANN PREY, baritone

INTERMISSION

SCHUMANN — Symphony No. 4 in D minor, Opus 120
Ziemlich langsam [Rather slow]—Lebhaft [Lively]
Romanza. Ziemlich langsam
Scherzo. Lebhaft; Trio
Langsam—Lebhaft—Schneller [Faster]—Presto

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

Please be sure the electronic signal on your watch or pager is switched off during the concert.

NOTES

Richard Wagner
Overture to *Tannhäuser*

Wilhelm Richard Wagner was born in Leipzig, Saxony, on May 22, 1813, and died in Venice on February 13, 1883. His initial plans and musical sketches (including the theme of the Pilgrims' March) for Tannhäuser und der Sängerkrieg auf Wartburg *(*Tannhäuser and the Song Contest on the Wartburg*) stem from the summer of 1842, and he completed the poem by April 7, 1843. He composed the music, beginning with the Venusberg scene, between July 1843 and January 1845, completed the scoring on April 13, 1845, and conducted the first performance on October 19 that year in Dresden. Wagner's original title for the opera was "Der Venusberg" ("The Mountain of Venus")—a title which, because of its sexual overtones, his publisher asked him to change. The first American performance of the overture was given by Carl Bergmann and the Germania Musical Society at the Boston Melodeon on October 22, 1853. With excerpts from "Lohengrin" and "Rienzi," it was also included on Boston's first all-Wagner concert on December 3 that year, of which occasion the reviewer for "Dwight's Journal" reported that "The novel and the great feature of the concert was the overture to the romantic drama of 'Tannhäuser' . . . It made us more than ever eager to hear the opera itself, about which the musical world is so divided. It settled the question, for us, with regard to Wagner as a great creative genius in the sphere of instrumental music, and as a profound musician . . . The man who wrote that is not to be put down . . ." Georg Henschel led the first Boston Symphony performance of the* Tannhäuser *Overture in December 1882. Serge Koussevitzky led the orchestra's first Tanglewood performance on August 12, 1937, and Marek Janowski the most recent Tanglewood performance on August 10, 1990. The score of the overture calls for piccolo, two each of flutes, oboes, clarinets, and bassoons, four horns, three trumpets, three trombones, bass tuba, timpani, triangle, cymbals, tambourine, and strings.*

Wagner's overture to *Tannhäuser* never failed to please. Though aspects of the music were not entirely understood when the opera was premiered in Dresden, and though the audience was confused by the original staging of the final scene, which Wagner consequently altered, the overture was instantly popular. It was the *Tannhäuser* Overture that began convincing the wider public of Wagner's merit as a composer. A concert performance led by the composer in 1851 made an ardent Wagner devotee of

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Mathilde Wesendonck, at whose instigation the composer and his wife Minna were later provided lodging on the Wesendonck estate near Zurich, and whose spiritual union with Wagner fanned the flames that produced *Tristan und Isolde* as well as the most catastrophic episode of his domestic life. And when hopes for the staging in Germany of his recently-completed *Tristan* had faded, Wagner turned his attention to Paris, where a series of concert performances intended to pave the way for full productions of *Tannhäuser, Lohegrin*, and, ultimately, *Tristan* began on January 25, 1860, with a program including the *Tannhäuser* Overture, which, along with other *Tannhäuser* excerpts at these concerts, elicited the strongest response.*

Writing from Zurich to his friend Theodore Uhlig about a performance of the *Tannhäuser* Overture in March 1852, Wagner described the effect it exerted upon its listeners:

> The performance of the *Tannhäuser* overture has now taken place; it surpassed all my expectations, for it really went admirably. You can best judge of this by its effect, which was quite *terrific*. I do not speak of the burst of applause which immediately followed it, but of the symptoms of that effect, which only came gradually to my knowledge. The women, in particular, were turned inside out; the impression made on them was so strong that they had to take refuge in sobs and weeping. Even the rehearsals were crowded, and marvellous were the accounts given to me of the first effect, which expressed itself chiefly as profound sorrowfulness; only after this had found relief in tears, came the agreeable feeling of the highest, exuberant joy. Certainly this effect was only made possible by my explanation of the subject-matter of the overture; but—though my own work again made a most powerful impression on me—I was quite astounded at this unusually drastic operation.

Following the triumphant success of *Rienzi* in October 1842, the less well received premiere of *Flying Dutchman* the following January, and his appointment as Conductor of the Royal Saxon Court in Dresden that February—on which occasion Wagner characteristically complained about the expense of having a court uniform made—the composer gave his full attention to his next venture, which was already taking shape in his mind. Here Wagner found a subject that, in his own words, allowed him to express the two tendencies of his nature, the "sacred earnest" on the one hand and the "inclination to unbridled sensuality" on the other. At the same time, he seized upon a theme that was and would remain one of his overriding concerns: the redemption of man by woman. From strands of German folklore with which he had become acquainted through various sources—the tale of the minstrel Tannhäuser, the legend of the Venusberg, the story of the song contest on the Wartburg at the court of Thuringia—Wagner fashioned his libretto: the minstrel Tannhäuser rejects the revelries of Venus's domain and rejoins his Minnesinger comrades at the court of the Landgrave of Thuringia, whose niece Elisabeth has been pining for Tannhäuser's return. During a song contest on the theme of love—first prize being Elisabeth's hand in marriage—Tannhäuser, still in Venus's sway, extols the virtues of physical love. Only Elisabeth's intervention saves him from death at the hands of his outraged comrades, and he joins a band of traveling pilgrims to seek Papal absolution in Rome. The Pope refuses him, but Elisabeth's prayers and self-willed death win his salvation,

*The hoped-for stagings of *Lohengrin* and *Tristan* went unrealized. The Paris *Tannhäuser* generated one of the greatest debacles of Wagner's career, when, following an unprecedented sequence of 164 rehearsals, the opera was withdrawn after only three performances due to machinations by the late-arriving Jockey Club (whom Wagner refused to placate with a second-act ballet, writing instead an expanded first-act Bacchanale), by political opponents of the sponsoring Metternichs, and by representatives of the anti-German press. But the overture, at least, was loudly applauded (see also the second footnote on page 22).

and Tannhäuser, following a last struggle with the forces of Venus, dies on Elisabeth's bier.

Wagner constructed the overture according to principles he himself set out in his essay "On the Overture" written January 1841, shaping several musical ideas from the opera into a symmetrical scheme to produce "a musical artwork entire in itself" and in which "the characteristic idea of the drama" reaches "a conclusion in anticipatory agreement with the solution of the problem in the scenic play" through the interweaving of appropriate thematic materials from the opera to follow. The solemnly intoned Pilgrims' March gives way to the music of the Venusberg, which is followed by Tannhäuser's hymn to Venus in praise of love. A central, seductive Venusberg episode with solo clarinet and violins in eight parts leads to another stanza of Tannhäuser's hymn and the reiteration of the frenzied Venusberg music, but the Pilgrims' March makes a triumphant and overwhelming return.

In the letter to Uhlig quoted earlier, Wagner goes on to express the view that the complete *Tannhäuser* Overture belongs only in the concert hall, being too powerful for the theater, where it must serve merely as "prelude to the opera."* Thus, as early as 1852, Wagner proposed giving just the first part of the overture in the opera house.† The complete *Tannhäuser* Overture continued to figure on his orchestral programs, and he led it during a series of concerts with the Philharmonic Society in London in June 1855. Queen Victoria was so taken with it at the fifth concert of the series that she asked for its repetition on the seventh, when she would again be in the audience. The overture closed the first half of that concert, and during the intermission, together with Prince Albert, the queen received the composer in the salon ("I am delighted to make your acquaintance: your composition has enraptured me!"). In the ensuing conversation, however, she came to realize that her experience of the opera would in fact be restricted to the powerful effect of its overture: inquiring about his other works, the Queen asked Wagner "if it would not be possible to have [his] operas translated into Italian, so that she might be able to hear them, too, in London?" The composer was not amenable.

—Marc Mandel

*The same sort of argument figures in the history of Beethoven's overture(s) to *Fidelio*, particularly with respect to the *Leonore* No. 3.

†For the Paris production of 1861, however, which included the newly written Bacchanale, the overture *was* played through to the end. The conflated "Overture and Bacchanale" was introduced by Wagner at a concert in Vienna in 1872, and it was given for the first time in the context of an operatic production also in Vienna in November 1875, the composer again conducting.

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Franz Schubert
Songs arranged for orchestra

Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on January 31, 1797, and died in Vienna on November 19, 1828. His enormous output of some 600 songs for voice and piano spans his entire brief working life, from 1811 until within a few days of his death. The details of the creation of the songs and scorings to be performed here are given below.

Goethe wrote **An Schwager Kronos**, addressed to Chronos as the symbol of the speed with which life passes, on October 10, 1774, when he was only twenty-five. He composed it (so notes the manuscript) in a mail coach, which no doubt suggested the use of the word "*Schwager*," literally "brother-in-law," but colloquially a postilion, or driver of the mail coach. Goethe thus assumes a chatty, familiar relation with the character more likely to be identified as "Father Time," but here more accurately "Brother Time"—a contemporary, hell-bent for leather. The pace of the poem, asserting youth's unquenchable self-confidence, was no doubt one of the things that drew Schubert to it; he was, after all, even younger than the poet had been when he set his text to music, and filled it with galloping rhythms as firmly assured as Goethe's words. Johannes Brahms, a profound admirer of Schubert's muse, undertook the orchestral version in 1862 when he, too, was also still in his twenties.

An Schwager Kronos, D.369	To the Postilion Chronos
Spute dich, Kronos! Fort den rasselnden Trott! Bergab gleitet der Weg; Ekles Schwindeln zögert Mir vor die Stirne dein Zaudern. Frisch, holpert es gleich, Über Stock und Steine den Trott Rasch ins Leben hinein!	Hurry on, Chronos! Away at a rattling trot! Downward flows the path; A wretched vertigo tarries before my eyes from your delay. Onward! Though it is rugged, jog on over tree trunks and stones, swiftly into life!
Nun schon wieder Den eratmenden Schritt Mühsam berghinauf, Auf denn, nicht träge denn, Strebend und hoffend hinan!	Now once again in panting stride wearily up the mountain, onward! Not sluggish, striving and hoping upwards!
Weit, hoch, herrlich Rings den Blick ins Leben hinein, Vom Gebirg zum Gebirg Schwebet der ewige Geist, Ewigen Lebens ahndevoll.	Far, high, splendid the view all around into life, from mountain to mountain soars the eternal spirit, anticipating eternal life.
Seitwärts des Überdachs Schatten Zieht dich an Und ein Frischung verheissender Blick Auf der Schwelle des Mädchens da. Labe dich!—Mir auch, Mädchen, Diesen schäumenden Trank, Diesen frischen Gesundheitsblick!	Beside the path the shelter's shade draws you on and a renewal of a promising glance at the threshold of a maiden. Refresh yourself!—For me, too, maiden, this foaming drink, this fresh healing look!
Ab denn, rascher hinab! Sieh, die Sonne sinkt! Eh sie sinkt, eh mich Greisen	Onward then, faster downwards! Look, the sun sets! Before it sinks, before I, an old man,

Please turn the page quietly.

Ergreift im Moore Nebelduft,	am seized by the moor's mists,
Entzahnte Kiefer schnattern	toothless jays chatter
Und das schlotternde Gebein.	and the rattling skeleton.
Trunknen vom letzten Strahl	Drunk with the last beam,
Reiss mich, ein Feuermeer	tear me, a sea of fire
Mir im schäumenden Aug,	in my brimming eyes,
Mich geblendeten Taumelnden	me, staggering blindly,
In der Hölle nächtliches Tor.	into the gloomy gate of hell.
Töne, Schwager, ins Horn,	Sound, coachman, your horn,
Rassle den schallenden Trab,	rattle at a ringing clip,
Dass der Orkus vernehme: wir kommen	so that Orcus can know: we're coming!
Dass gleich an der Tür	So that right at the door
Der Wirt uns freundlich empfange.	the host may greet us in friendship.

—Johann Wolfgang von Goethe

No two songs could be more greatly contrasted than the non-stop energetic drive of *An Schwager Kronos* with the almost motionless serenity of **Im Abendrot**, the most famous and perhaps the most perfect of Schubert's songs celebrating the setting of the sun at day's end. Basically an extension of the home key from beginning to end, the song nonetheless remains constantly fresh from the tiny and delicate Schubertian surprises. Karl Lappe's poems were not published until after Schubert's death, and we do not know where he found this one (or another Lappe text, *Der Einsame*), but he seems to have set both poems early in 1825. The orchestration of this wondrously

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simple yet profound song is by Max Reger, a composer more often charged with being overly complex. Reger orchestrated eight Schubert songs in 1914; another seven were published in 1926, a decade after his death.

Im Abendrot, D.799	In the evening glow
O wie schön ist deine Welt, Vater, wenn sie gold strahlet! Wenn dein Glanz herniederfällt, Und den Staub mit Schimmer malet, Wenn das Rot, das in der Wolke blinkt, In mein stilles Fenster sinkt!	Oh, how fair thy world is, Father, when it beams golden! When thy splendor descends and paints the dust with brilliance; when the red glow that gleams in the clouds sinks through my quiet window.
Könnt ich klagen, könnt ich zagen? Irre sein an dir und mir? Nein, ich will im Busen tragen Deinen Himmel schon allhier, Und dies Herz, eh es zusammenbricht, Trinkt noch Glut and schlürft noch Licht.	Could I then complain or tremble? Feel perplexity between thee and me? No, I will bear in my breast continually thy heaven, and this heart, before it collapses, will drink in the glow and soak up the radiance.

—Carl Lappe

The world's vocal literature is full of serenades ("**Ständchen**" means "serenade"), but few come close to Schubert's setting of the poetry of Ludwig Rellstab (published as part of *Schwanengesang*, a posthumous collection of Schubert songs), in which the melody captures the longing and urgency of the lover who sings his tender request to the beloved, and the original piano accompaniment suggests, with its constant staccato arpeggios, a guitar accompaniment. Felix Mottl's orchestration is only one of many such versions he made of the German song literature, of which his version of Wagner's *Wesendonck Lieder* is still frequently performed.

Ständchen, D.957	Serenade
Leise flehen meine Lieder Durch die Nacht zu dir; In den stillen Hain hernieder, Liebchen, komm zu mir!	Softly my songs plead to you through the night; down to the silent grove, dearest, come to me!
Flüsternd schlanke Wipfel rauschen In des Mondes Licht, Des Verräters heimlich Lauschen Fürchte, Holde, nicht.	Whispering, slender treetops rustle in the moonlight; do not fear the betrayer's secret spying, oh fair one.
Hörst die Nachtigallen schlagen? Ach! sie flehen dich! Mit der Töne süssen Klagen Flehen sie für mich.	Do you hear the nightingales singing? Ah! they are pleading with you! With the sweet lament of their tones they plead on my behalf.
Sie verstehn des Busens Sehnen, Kennen Liebesschmerz, Rühren mit den Silbertönen Jedes weiche Herz.	They understand the heart's longing, they know love's pain, and touch with their silvery tones, every tender heart.
Lass auch dir die Brust bewegen, Liebchen, höre mich, Bebend harr ich dir entgegen! Komm, beglücke mich!	Let your heart, too, be moved, darling, hear me! Trembling I await you. Come, make me happy!

—Ludwig Rellstab

Among the very greatest of Schubert's songs are the six that he composed late in his life to poems of Heinrich Heine, poems of bitter irony and tragic alienation. They comprise about half of the collection *Schwanengesang*, while the quite different Rellstab songs, including *Ständchen*, make up most of the rest. Some of the Heine songs are astonishingly spare and dark, a far cry from the luxuriant and flowing warmth of so many great Schubert songs. One of these, **Ihr Bild** (the title was Schubert's, not the poet's) reveals the full force of lost love and happiness in a compact space, contrasting the bleakness of the lonely present with the remembered happiness of the past. Another Austrian composer, Anton Webern, himself a master of music that says much in a small space, orchestrated this song (along with a few others) in 1903.

Ihr Bild, D.957	**Her Image**
Ich stand in dunklen Träumen	I stood in dark reverie
Und starrte ihr Bildnis an,	and stared at her image,
Und das geliebte Antlitz	and the beloved face
Heimlich zu leben begann.	mysterious began to come to life.
Um ihre Lippen zog sich	Around her lips wondrously
Ein Lächeln wunderbar.	a smile played.
Und wie von Wehmutstränen	And, as if from tears of sadness,
Erglänzte ihr Augenpaar.	her eyes sparkled.
Auch meine Tränen flossen	My tears also flowed
Mir von den Wangen herab.	down my cheeks.
Und ach! Ich kann es nicht glauben,	Ah! I cannot believe
Dass ich dich verloren hab!	that I have lost you!

—Heinrich Heine

One of the earliest of Schubert's great songs is his powerful setting of Goethe's famous ballad **Erlkönig**, which he wrote for a stage piece called "The Fisher Girl" in 1782. He wrote the text strictly in ballad meter and insisted that the only musical setting it could have would be strictly regular, strophic (with the same music for each stanza), making it essentially a folk tune, the kind that "everybody can easily remember." Goethe would have intensely disliked Schubert's setting, which, with the simplest of musical changes—in key, accompaniment, vocal register, and dynamic intensity—composed a miniature *scena* in which the singer creates four different personae: a child, the child's father, the mysterious "Erlking" (possibly meant to imply a "king of the elves"), and the narrator. Each "character" has his own kind of music, and as the story unfolds, each sings at a higher key and with greater intensity and growing demonic power until the final catastrophe. Schubert evidently composed *Erlkönig* in the fall of 1815, but—though it made an immediate stir among his circle of friends—he was unable to get it published or publicly performed for five years. When it did become known, it was quickly established as one of Schubert's most famous works, and it was published as his "Opus 1" in October 1822. Franz Liszt, himself fond of demonic elements in music, orchestrated this song in 1860.

Erlkönig, D.328

Wer reitet so spät durch Nacht und Wind?
Es ist der Vater mit seinem Kind;
Er hat den Knaben wohl in dem Arm,
Er fasst ihn sicher, er hält ihn warm.

"Mein Sohn, was birgst du so bang dein Gesicht?"
"Siehst, Vater, du den Erlkönig nicht?
Den Erlenkönig mit Kron und Schweif?"
"Mein Sohn, es ist ein Nebelstreif."

"Du liebes Kind, komm, geh mit mir!
Gar schöne Spiele spiel ich mit dir;
Manch bunte Blumen sind an dem Strand,
Meine Mutter hat manch gülden Gewand."

"Mein Vater, mein Vater, und hörest du nicht,
Was Erlenkönig mir leise verspricht?"
"Sei ruhig, bleibe ruhig, mein Kind:
In dürren Blättern säuselt der Wind."

"Willst, feiner Knabe, du mit mir gehn?
Meine Töchter sollen dich warten schön;
Meine Töchter führen den nächtlichen Reihn
Und wiegen und tanzen und singen dich ein."

"Mein Vater, mein Vater, und siehst du nicht dort
Erlkönigs Töchter am düstern Ort?"

"Mein Sohn, mein Sohn, ich seh es genau:
Es scheinen die alten Weiden so grau."

"Ich liebe dich, mich reizt deine schöne Gestalt;
Und bist du nicht willig, so brauch ich Gewalt."
"Mein Vater, mein Vater, jetzt fasst er mich an!
Erlkönig hat mir ein Leids getan!"

Dem Vater grausets, er reitet geschwind,
Er hält in Armen das ächzende Kind,
Erreicht den Hof mit Mühe und Not:
In seinem Armen das Kind war tot.

—Goethe

Erlking

Who rides so late through night and wind?
It is the father with his child;
he has the child in his arms,
he holds him secure, he keeps him warm.

"My son, why do you hide your face so in fear?"
"Father, don't you see the Erlking?
The Erlking with his crown and tail?"
"My son, it is just a wisp of mist."

"You dear child, come, go with me!
I shall play delightful games with you;
there are bright flowers on the shore,
and my mother has golden robes."

"Father, father, don't you hear

what the Erlking is softly promising me?"
"Be calm, stay calm, my child;
it is the wind rustling the dry leaves."

"Do you want to go with me, my fine lad?
My daughters shall wait on you;
my daughters do a nightly round dance

and they'll rock and dance and sing you to sleep."

"Father, father! Don't you see

the Erlking's daughters in that dark place?"
"My son, my son, I see it clearly;

The old willows are shining gray."

"I love you, your fair form delights me;
and if you are not willing, I'll use force."
"Father, father! Now he's grabbing me!

Erlking has hurt me!"

The father shudders, he rides fast,

he holds in his arms the panting child,
scarcely manages to reach his home:
in his arms the child was dead.

—translations by S.L.

Robert Schumann
Symphony No. 4 in D minor, Opus 120

Robert Schumann was born in Zwickau, Saxony, on June 8, 1810, and died in Endenich, near Bonn, on July 29, 1856. He composed the D minor symphony in late 1841, not long after completing his First Symphony (the D minor was thus second in order of composition), but an unsuccessful performance discouraged him from publishing it: not until 1851 did he return to the work, revise it considerably in orchestration and a few structural details, and publish it as his Fourth Symphony. The first performance of this final version took place in Düsseldorf on December 30, 1852, the composer conducting. It received its American premiere in New York on March 30, 1856, at a so-called "Sacred Concert" conducted by Carl Bergmann. Boston first heard the symphony the following year, when Carl Zerrahn led the Philharmonic Society in a performance at the Melodeon on February 7, 1857. Serge Koussevitzky gave the first Tanglewood performance of Schumann's Fourth Symphony on August 13, 1939. Charles Dutoit gave the most recent Tanglewood performance of the 1851 version on August 9, 1991. (Jesús López-Cobos led a Tanglewood performance of the 1841 version on August 7, 1988.) The symphony is scored for the two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.

It is well known that Robert Schumann, in the first flush of happiness at his impending marriage to Clara Wieck, after many obstacles thrown in their path by the girl's father, embarked on his "year of song," 1840, during which he produced nearly 150 songs. The same singlemindedness appeared the following year when, with the enthusiastic encouragement of his new bride, he set out wholeheartedly on the new field of orchestral composition. He had already expressed his desire to do so upon discovering the manuscript of the *Great* C major symphony of Schubert and hearing the rehearsal for the first performance, in 1839 (long after Schubert's death); after that rehearsal he wrote at once to his fiancée:

> Clara, today I was in the seventh heaven. There was a rehearsal of the symphony by Franz Schubert. If only you had been present! It is indescribable, the instruments are men's and angel's voices, and everything is so full of life and spirit, and an orchestration defying Beethoven—and that length, that heavenly length! Like a novel in four volumes, longer than the Choral Symphony. I was utterly happy, and I would have wished for nothing but that you were my wife, and that I should be able to write such a symphony myself.

Early in 1841 he actually did write his first symphony, in B-flat (*Spring*), which was performed at the end of March and proved an instant success. Thus encouraged, he composed the first movement of what later grew into the piano concerto; a biological sport that was in essence a symphony *sans* slow movement (which he first called "Suite," then "Symphonette," and later published as Overture, Scherzo, and Finale); and a second symphony, in D minor. This received its first performance in December with disastrous results. Schumann withdrew the score and held it, unperformed and unpublished, for ten years. In the meantime he wrote what we now know as his Second and Third symphonies. Thus, when he returned to the D minor symphony in 1851 to undertake a complete revision, he called it the Symphony No. 4.

Actually, in its first form, Schumann had hesitated to call the work a symphony at all. The close-knit interlocking of thematic material from movement to movement, and the fact that the movements were intended to be played one after the other without pause (it was common and, indeed, expected in those days for the audience to applaud after each movement), made him hesitate to link the work with the mighty nine of Beethoven, in whose shadow he knew he was walking, so he first called it a

"Symphonic fantasy," possibly with the intention of recalling Schubert's *Wanderer* Fantasy, which likewise rings the changes on a few musical ideas throughout several movements.

By the time Schumann decided to rework the symphony for performance, in 1851, he was determined to express himself as a *German* composer, so he first of all changed all the tempo designations from their original Italian to German equivalents. At that time he was living in Düsseldorf, where he conducted the orchestra that was to give the first performance of the revised piece. Appallingly ineffective as a conductor, he had learned not to trust his players with exposed solos, so in his revision (which involved writing out the score completely anew), he rewrote the orchestration totally, so as to avoid giving any woodwind or brass player an extended solo. So thoroughly did he do this, in fact, that there is only one brief passage in the entire symphony in which a wind instrument (the flute) plays without the support of some other instrument. The result, though its performance finally established the success of the symphony, has generally been questioned. Unless care is taken in performance, the thickness of the orchestration can seem to give an overall gray effect, especially in the fast movements, where Schumann may have felt most ill at ease (he changed the lyrical Romanze least in his process of revision); this may have been useful to him when conducting an orchestra on whose players he could not rely to enter at the right time, and it is absolutely perfect for an orchestra that lacks instruments here and there, but for modern professional orchestras, it has raised a series of problems. Many conductors have simply tacitly reorchestrated Schumann's score, cutting out the instruments that they deem to be superfluous; Mahler did this very sensitively, though perhaps a bit anachronistically, late in the century. Some play the final score as written, but adjust the balances by having the "superfluous" doubling instruments play much more softly than the "leading" instrument, a solution that has the virtue of retaining Schumann's score. And some conductors, beginning with Johannes Brahms, frankly prefer the earlier version of 1841. Brahms had that score published in 1891 (against the desire of his close friend Clara Schumann, who could not bring herself to believe that Robert's revision was not a complete improvement).*

The decision to get back to the earlier score is not entirely an unmixed blessing, however much one may prefer the orchestration of that version, since in 1851 Schumann made some structural improvements in the music as well, which may be slight, but which are quite significant in tying the work together. Most important of these is the transition from the slow introduction to the fast main section of the first movement, and a similar transition from the third movement to the fourth.

And there are those who advocate creating a new, "definitive" version of the score by using the structural elements of the 1851 version but with instrumentation, as far as possible, like the 1841 version. Though many conductors have toyed with the scoring, none of the versions has been accepted as definitive, and it seems today that the general view is to accept Schumann's score as it stands, in two different versions, and make such adjustments of balance as seem necessary in rehearsal. In the present performance, Christian Thielemann is using the final score of 1851.

All of this is preliminary to the important fact that Schumann's D minor symphony is one of the most ingenious and successful experiments in formal continuity produced in the nineteenth century. The principal musical ideas—three of them, all told—recur throughout the entire work, creating a sense of unity rare in a mid-nineteenth-century symphony. At the same time, Schumann's fresh and imaginative

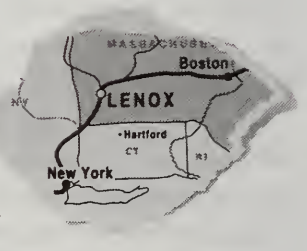
*Arthur Nikisch in 1892 performed the interesting experiment of leading the two different versions of Schumann's symphony on two successive weeks at Boston Symphony Orchestra concerts.

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reworkings of these ideas never pall, though we hear them many times in the course of the four movements. The first of these themes, the sombre opening idea first heard in strings and bassoons at the very beginning, fills most of the slow introduction until the violins introduce a new figure that gradually speeds up and suddenly turns into the main theme of the fast section. This rhythmic and melodic gesture dominates the movement, continuing into the development section, where it accompanies a martial fanfare figure that constitutes the third of the recurring ideas. It is followed by the welcome relief of a fresh lyrical melody introduced, unexpectedly, in the development section, when it was beginning to look as if the faster rhythmic figure would overwhelm everything.

The slow movement begins with the oboe and cello singing a lyrical ballad, but no sooner is it stated than the introductory theme of the first movement finds an opportunity to return. It soon develops into a lush, major-key passage enriched by a lavish ornamentation on the solo violin, after which the oboe melody recurs.

The stormy and energetic scherzo is built primarily of the opening theme (turned upside down) and the martial figure from the first movement, alternating with a section of languishing and drooping melodies that brings back the violin solo of the Romanze, now sung by the entire violin section. The movement is about to end, it seems, when string tremolos and a version of the first movement's main theme lead directly, without break, into the finale, whose rhythmic theme is compounded of yet another version of the martial figure and the first-movement theme. The richness of this finale and the power of its conclusion make it one of the most fully satisfying climaxes of any large-scale Schumann work. Thus, despite the years of concern and work it gave him, and despite the problems it presents us in choosing which version or conflation of the score to perform or hear, the Schumann Fourth remains one of the great touchstones of Romantic sensibility.

—S.L.



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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, Music Director

Sunday, July 31, at 2:30

SEIJI OZAWA conducting

MENDELSSOHN — Overture to *A Midsummer Night's Dream*, Opus 21

HENZE — Symphony No. 8
(commissioned through the Boston Symphony Orchestra's New Works Fund, made possible with support from the Massachusetts Cultural Council, and by the Arthur P. Contas Commissioning Fund)

I. Allegro moderato
II. Ballabile: Allegramente con comodo, con tenerezza—
Aria: Tempo II un pochino meno mosso—
Canzonetta
III. Adagio

INTERMISSION

BEETHOVEN — Violin Concerto in D, Opus 61

Allegro non troppo
Larghetto
Rondo: Allegro

MIDORI

Please note that Anne-Sophie Mutter, who was originally scheduled as soloist in Beethoven's Violin Concerto, has cancelled her North American engagements this summer on doctor's orders, following the birth of her child.

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NOTES

Felix Mendelssohn
Overture to *A Midsummer Night's Dream*, Opus 21

Jakob Ludwig Felix Mendelssohn was born in Hamburg on February 3, 1809, and died in Leipzig on November 4, 1847. Bartholdy was the name of his maternal uncle, Jakob, who had changed his own name from Salomon and taken on Bartholdy from the previous owner of a piece of real estate he bought in Berlin. It was he who most persistently urged the family's conversion to Lutheranism: the name Bartholdy was added to Mendelssohn—to distinguish the Protestant Mendelssohns from the Jewish ones—when Felix's father actually took that step in 1822, the children having been baptized as early as 1816. The overture to A Midsummer Night's Dream *was completed on August 6, 1826, and performed in Stettin in a concert given by Carl Loewe on April 29, 1827. Georg Henschel led the first BSO performance of the overture in February 1883. Erich Leinsdorf led the first Tanglewood performance on August 10, 1963, as part of a BSO performance of Mendelssohn's complete incidental music to Shakespeare's play. Joseph Silverstein led the orchestra's most recent Tanglewood performance of the overture on August 18, 1979. The score of the overture calls for flutes, oboes, clarinets, bassoons, horns, and trumpets in pairs, one ophicleide (an obsolete instrument now usually replaced by a tuba), timpani, and strings.*

The young Mendelssohn had every opportunity to develop his musical culture once his talent became evident. His father provided the best teachers available in Berlin and organized regular Sunday musicales in the Mendelssohn house, engaging performers from the orchestra of the royal court. It was for these events that the boy began to write music himself and to learn important lessons in musical structure and effect by hearing performances almost as soon as the ink was dry. (Felix was not the only composer in the family either; his sister Fanny had a remarkable creative talent that has only recently come to be recognized.) Just as he was entering into his teens, he turned out a remarkable assortment of twelve string symphonies in just over half a year. This was only a small part of his output of juvenilia, ranging from chamber music to modest orchestral works to small operas actually performed in the household (one of these is called *The Uncle from Boston*!).

In addition to music, Felix received the best possible general education. He was bright, quick, and receptive, spoke several languages well, danced exquisitely, illustrated his letters and journals with pen and ink drawings of considerable flair, and translated one of Terence's comedies from the original Latin. He traveled widely and enjoyed a wide acquaintance of creative and intellectual leaders (already by 1825—when he was sixteen—he had met Cherubini, Hummel, Moscheles, Rossini, Meyerbeer, and other leading musicians in Paris; his family was personally acquainted with Goeth). Once the family settled in Berlin in 1825, the Mendelssohn home became the most important salon in the city, frequented by the scientist Humboldt and the philosopher Hegel, as well as people who were to play various roles in the young composer's life, among them the critic Adolf Bernhard Marx, who became a musical confidante and adviser.

The idea of writing an overture to *A Midsummer Night's Dream* evidently came to the seventeen-year-old Felix when he and Fanny were reading the play together (in the translation by Schlegel which, to Germans, is almost more highly regarded than Shakespeare's original is to us). He originally wrote the overture for two pianos, so that he could perform it with her. But he orchestrated it almost at once, and it quickly attained performance and general popularity.

We know from the memoirs of the critic Marx that Mendelssohn made major revi-

sions in the overture to *A Midsummer Night's Dream* even as he was composing it. In this case, the revisions were largely made because of Marx's criticisms of the draft. Marx advised the young man that, in his view, an overture should give "a true and complete reflection of the drama." He encouraged Mendelssohn to find musical ideas that would suggest all of the diverse elements of Shakespeare's comedy—the fairies, the mortal lovers, the prince, the rustics, Bottom with the ass's head, and so on. Though he first insisted all of this was impossible, Mendelssohn in fact achieved exactly what Marx urged him to try. When the work was given its first performance in the Mendelssohn household (presumably in the two-piano version, played by Felix and Fanny), the boy's father announced to the assembly that the overture was actually more Marx than Mendelssohn. But the critic demurred: "The original idea and execution belonged to Felix; the advice I had given was my duty and my only part in it."

Without question the overture is one of Mendelssohn's most remarkable accomplishments. Into the presumably restrictive context of an overture, cast in sonata form, he introduced a varied panoply of musical ideas, each with its own distinctive color and character, that could be taken to represent elements of the play, then shaped them into a pattern that is thoroughly satisfying whether one knows the play or not.

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He created the very image of fairydom for music—delicate and light-footed—while not forgetting the low comedy of Bottom's dream.

The first four measures instantly transport us to a mysterious world: four woodwind chords in the key of E, beginning with just two flutes and adding clarinets in the second measure, bassoons and one horn in the third, and oboes and a second horn in the fourth. Of these opening measures, the third is the most magical of all; it surprises us by borrowing its harmony from the minor key, hinting at subtle dark worlds behind the brightness of Shakespeare's comedy. Then, after the fourth chord re-establishes E major, the upper strings enter—on E minor!—and whirl us off into the delicate world of the fairies' dance, occasionally stopping suddenly on softly dissonant woodwind chords, then rushing onward. The entrance of the full orchestra, again in E major, brings on the world of mortals, with all their noise and bustle and a transition to the dominant for music patently connected to the two pairs of lovers who get so frightfully mixed up during the course of the plot. A heavy pounding repeated note in the bass brings on the rustics with their antic dance and the "hee-haw" of poor "translated" Bottom.

—Steven Ledbetter

Hans Werner Henze
Symphony No. 8

Hans Werner Henze was born in Gütersloh, Westphalia, on July 1, 1926; he now lives in Marino, near Rome. He composed his Symphony No. 8 on a commission from the Boston Symphony Orchestra, through the BSO's New Works Fund, which is made possible with support from the Massachusetts Cultural Council, and by the Arthur P. Contas Commissioning Fund. Seiji Ozawa led the first performances on October 1, 2, and 5, 1993, at Symphony Hall in Boston, followed by the first New York performance that October 15 at Avery Fisher Hall. Henze composed the final Adagio first (September-October 1992), then the first movement in short score that November, and the middle movement during the first three months of 1993. A broken right wrist, suffered in a fall at Easter, forced him to use an assistant in writing out the full orchestral score of the first movement and the last part of the second, though he also trained himself to do some of the writing with his left hand. The full score of the complete work was finished on June 11, 1993, in Marino. The Eighth Symphony runs about twenty-five minutes in performance and calls for an orchestra consisting of two flutes (first doubling piccolo, second doubling piccolo and alto flute), two oboes (second doubling English horn), two clarinets in B-flat (second doubling bass clarinet in B-flat), two bassoons (second doubling contrabassoon), four horns, two trumpets, tenor trombone, bass trombone, tuba, timpani, percussion (see below), harp, celesta, piano, and strings. The expanded percussion section, calling for three players, includes three suspended cymbals (high, medium, and low), two tam-tams (medium and low), tambourine, three tom-toms (high, medium, and low), temple blocks, military drum, bass drum, crotales, Chinese gongs, whip, glockenspiel, marimbaphone, and vibraphone.

German-born (though a resident of Italy for many years), Hans Werner Henze demonstrated his musical interests at an early age, though this led to family tensions at a time (the late '30s) when politics rather than the arts inevitably dominated German family life. The experience of chamber music performed almost secretly in the partially Jewish household of a friendly neighbor confirmed the composer-to-be in the notion that music was anti-authoritarian, the embodiment of individuality, a view that has remained a powerful part of Henze's musical outlook to this day. He began to compose at about the age of twelve, even before he had begun systematic instruction.

When he was drafted in 1944, he continued composing under the inevitable restrictions of military life, turning them to advantage by training himself to hear complex musical combinations mentally. After the war he began studies with Wolfgang Fortner in Heidelberg, where he attained a technical mastery of counterpoint and began to compose the works that represented his earliest successes. But by the late 1940s he became an eager participant in the summer courses offered at Darmstadt by René Leibowitz, one of the leading proponents of the dodecaphonic school that emanated from Vienna. During the ensuing years he began to produce a wide-ranging array of scores in virtually every medium, from small chamber combinations to symphony and opera.

Unlike his near contemporary Karlheinz Stockhausen and other young contemporaries, like Pierre Boulez, Henze has never sought innovation as a primary goal. Though he has drawn from the twelve-tone system (sensing its usefulness as a means of lyric enrichment), he has also composed in the classical forms (especially variation form, which is central to his style) and the traditional genres of symphony, concerto, and opera. In another respect he differs from Stockhausen, Boulez, and crew in his emphasis on vocal music and on Italianate lyricism even in his instrumental music. ("Singing," Henze has said, "is, quite simply, the manifestation of life.")

In 1953 Henze left Germany and settled in Italy, first near Naples, later closer to Rome. He wrote a large number of varied works that have achieved considerable renown, including operas ranging as widely in character as *The King Stag* (based on Gozzi's fairy tale), *Der Prinz von Homburg* (based on Kleist's drama), *Elegy for Young Lovers* (to an original libretto by W.H. Auden and Chester Kallman), and the satirical social comedy *The Young Lord* (to an original libretto by Henze's friend Ingeborg Bachmann, the eminent Austrian poet), culminating in *The Bassarids* (based on Euripides' *The Bacchae* in a treatment by Auden and Kallman). The last-named was premiered by the Deutsche Oper of Berlin at the Salzburg Festival, a pinnacle of success, though the audience at the Salzburg Festival, which treated the whole affair

Miro Vintoniv



Hans Werner Henze and Seiji Ozawa at Symphony Hall in Boston, following the world premiere of Henze's Symphony No. 8 in October 1993

as a social occasion, not a significant artistic experience, caused the composer to vow that he would never write another opera in the traditional form. Most of his later theatrical works have used the forms more commonly employed in the popular musical theater, where a strain of political commentary is more normal. Henze made his first visit to the United States in 1962, to hear Leonard Bernstein conduct the New York Philharmonic in the premiere of his Fifth Symphony.

By the late 1960s Henze began to reexamine the underlying assumptions of his art; his work became politically engaged in expressing his commitment to the New Left and the Socialist revolution. He spent a year in Cuba (1969-70), where he conducted the premiere of his Sixth Symphony. Though his political views had naturally been hinted at in earlier works, many of which offered criticisms of society's failings, his new works after this time were occupied with questions of socialism, and many erstwhile admirers feared he had lost his way as an artist. A "secular and military oratorio," *The Raft of the "Medusa,"* conceived as a requiem for Ché Guevara and based on the story made famous by Géricault's painting, caused a scandal at its abortive premiere in Hamburg in 1968. German police invaded the concert hall, arresting the librettist of the new work, Ernst Schnabel, and students who had draped the stage with a red flag. Henze's response was to compose *Versuch über Schweine* (*Essay on Pigs*) for solo declamation and orchestra.

Throughout much of the '70s Henze's work retained this urgently political cast in theatrical pieces (the vaudeville *La Cubana* and *We Come to the River*, described as "Actions for music") and vocal compositions with instruments. At the same time he was composing in abstract forms like the string quartet (three of them between 1975 and 1977) and employing older musical ideas (and the work of such earlier composers as Carissimi and Monteverdi) in modern versions.

Though his social concerns remain, Henze's more recent music has once again achieved a balance that he may have temporarily lost in the heat of political passions. His 1980 opera *The English Cat*, for example, returns to the vein of elegant satire that characterized *The Young Lord*. And in the Seventh Symphony—composed on a commission from the Berlin Philharmonic Orchestra for its centennial, and which was, at the time, his first symphony in fifteen years—he returned to the large abstract instrumental form that has been at the heart of German music since the end of the eighteenth century. (The Boston Symphony Orchestra performed the Seventh, under the direction of Seiji Ozawa, both in Boston and at Tanglewood, in October 1987 and August 1988; following those performances, Henze accepted a commission from the orchestra for his new symphony.)

The Seventh Symphony followed the German classical tradition in its division into four substantial movements. It ran some three-quarters of an hour, and was a darkly serious work, one through which, as the composer wrote at the time, "I venture a personal style of presentation and manner of expression and come to my own interpretation of our conflict-ridden time, of the world in which we live and with which we stand in a delicate state of tension."

Those who know only Henze's more serious or overtly political works will be in for a surprise with the Eighth Symphony, though not those who have heard some of his comic pieces or are familiar with him personally, for they are well aware of his high spirits and sense of humor. As the composer himself noted, in an August 6, 1993, letter to Seiji Ozawa, "It is not a tragic or sullen piece as N. 7 was. This is a summer piece, and it is based on three moments from Shakespeare's *Midsummer Night's Dream*."

Henze has always preferred not to identify his sources of inspiration except in the most general way. As he wrote in the preface to the Seventh Symphony, "What is communicated is not intended to be at all a secret, but it should and will be imparted

only through the music itself. I do not wish to preface it with introductions and descriptions." At the same time, the first-time listener will certainly find it useful to know a few things about the imagery that lies behind the music of the Eighth Symphony—though without ever forgetting that this is a symphony and not a tone poem or incidental music. Mendelssohn already did that!

Early in the play, Oberon, in the midst of a dispute with his wife Titania, thinks of a way to make her appear ridiculous: he will anoint her sleeping eyes with the juice of a particular flower so that, when she awakens, she will madly dote on the first live creature that she sees. Oberon sends his athletic sprite Puck on a long voyage to seek out this plant, giving him specific directions as to where and how he shall find it. Puck announces, "I shall put a girdle round about the earth in forty minutes." As the composer notes in his letter to Seiji Ozawa, "Well, I composed this girdle, and there are glimpses of what Puck sees during this journey (that is to say, he sees, and we hear, what Oberon has described). At the end Puck has finished his girdle and is back—with the magic flower." He notes as well that the central climax of the movement "refers to the point in Oberon's speech when he talks about Cupid shooting his arrow into the center of the full moon."

The middle movement relates to the scenes between the love-smitten Titania and the rustic Bottom, who, thanks to the intervention of Puck, wears an ass's head. The strings, and particularly the solo violin, represent Titania, while the solo trombone cavorts as Bottom. The expressive point of the movement is "the extreme contrast between the elegance, female grace and beauty of Titania and the vulgar sexism and stupidity of the ass." Though this is one of the favorite bits of low comedy in the play, there is a touching aspect as well.

The third movement represents reconciliation and "has something to do with the peaceful and gentle and lovely epilogue of the play: 'If we shadows have offended . . .'"

As always with Henze's abstract instrumental music, the imagery of the impetus behind the composition is not intended to "describe" the work of art. Even bearing in mind these scenes from Shakespeare's delightful comedy, the Eighth Symphony should be heard—as Henze wrote in a comment on the Seventh—"quite in the sense of my previous occupation with sonata form and the German symphonic style, in the stream of historical development, as a reflection on music, its narrative and pictorial character, proceeding from our classical canon of beauty and orienting itself upon it."

—S.L.

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Ludwig van Beethoven
Violin Concerto in D, Opus 61

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He completed the Violin Concerto in 1806, shortly before its first performance by Franz Clement at the Theater-an-der-Wien in Vienna on December 23 that year. Violinist August Fries played the first movement only with the Mendelssohn Quintette Club at the Boston Melodeon on November 22, 1853. The first complete performance in America was given by violinist Edward Mollenhauer with Theodor Eisfeld and the Philharmonic Society at the Academy of Music in New York on December 21, 1861. Louis Schmidt, Jr., was soloist for the first Boston Symphony performances in January 1884, under Georg Henschel's direction. Albert Spalding was soloist for the orchestra's first Tanglewood performance, on August 8, 1940, under Serge Koussevitzky's direction. Frank Peter Zimmermann was soloist for the most recent Tanglewood performance, on August 29, 1993, under Marek Janowksi's direction. In addition to the violin soloist, the score calls for flute, two each of oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

The works Beethoven finished in the last half of 1806—the Violin Concerto, the Fourth Symphony, and the Fourth Piano Concerto among them—were completed rather rapidly by the composer following his extended struggle with the original version of *Fidelio*, which had occupied him from the end of 1804 until April 1806. The most important orchestral work Beethoven had completed before this time was the *Eroica*, in which he had overwhelmed his audiences with a forceful new musical language reflecting both his own inner struggles in the face of impending deafness and also his awareness of the political atmosphere around him. The next big orchestral work to embody this "heroic" style would be the Fifth Symphony, which had begun to germinate in 1804, was worked out mainly in 1807, and was completed in 1808. But in the meantime a more relaxed sort of expression began to emerge, incorporating a heightened sense of repose, a more broadly lyric element, and a more spacious approach to musical architecture. The Violin Concerto, the Fourth Symphony, and the Fourth Piano Concerto share these characteristics, but it is important to realize that these works, though completed around the same time, do not represent a unilateral change of direction in Beethoven's approach to music, but, rather, the emergence of a particular element that appeared strikingly at this time. Sketches for the Violin Concerto and the Fifth Symphony in fact occur side by side, and that the two aspects—lyric and heroic—of Beethoven's musical expression are not entirely separable is evident also in the fact that ideas for both the Fifth and *Pastoral* symphonies appear in the *Eroica* sketchbook of 1803-04, and that these two very different symphonies—the one strongly assertive, the other more gentle and subdued—were not completed until 1808, two years after the Violin Concerto.

The prevailing lyricism and restraint of Beethoven's Violin Concerto doubtless reflect the particular abilities of Franz Clement, the violinist for whom it was written. Like Mozart and Beethoven before him, Clement was a prodigy whose father determined to capitalize as much as possible on his son's abilities. The child's musical talent was evident by the time he was four, and as early as April 11, 1788, seven months before his eighth birthday, he was playing public concerts. Spurred by the lavish praise bestowed on Vienna's "little violin-god," the elder Clement saw fit to show the boy off throughout Europe, beginning with a three-year tour of South Germany and Belgium, continuing with a two-year stay in England, and then journeying back to Vienna via Holland, Frankfurt-am-Main, and Prague. During this time, the boy carried with him a leather-bound volume that he kept as a record of his journey and in

which appear the signatures and best wishes of countless aristocrats and musicians, religious, military, and government officials, conductors, and composers, including J.P. Salomon and Franz Joseph Haydn; the violinist Giovanni Battista Viotti; Antonio Salieri, arch-rival to Mozart and teacher of the young Schubert; and, writing in Vienna in 1794, Ludwig van Beethoven, then "in the service of His Serene Highness the Elector of Cologne."

It is for his somewhat later association with Beethoven that Clement's name is best-known. More than just a virtuoso violinist, he was also an extremely able pianist, score-reader, and accompanist; from 1802 until 1811 he was conductor and concert-master of Vienna's Theater-an-der-Wien. He also had a spectacular musical memory, playing all of the original *Fidelio* at the piano without music at the first meeting to discuss cuts and revisions (on another occasion he startled Haydn by presenting the composer with a piano reduction of *The Creation* written down after several hearings, but without benefit of an orchestral score and using only the libretto as a memory guide). Clement was concertmaster for the first public performance of the *Eroica* in April 1805, and it was for him that Beethoven wrote the Violin Concerto, heading the autograph manuscript with the dedication, "*Concerto par Clemenza pour Clement, primo Violino e direttore al Teatro a vienna dal L.v. Bthvn 1806.*" It seems that Beethoven completed the concerto barely in time for the premiere on December 23, 1806, a concert that also included music of Méhul, Mozart, Cherubini, and Handel. Clement reportedly performed the solo part at sight, but this did not prevent the undauntable violinist from interpolating, between the two halves of the concerto(!), a piece of his own played with his instrument held upside down.

Opinion of the concerto was divided but, on the whole, the work was not well received: though much of beauty was recognized in it, it was also felt to be lacking in continuity and marred by the "needless repetition of a few commonplace passages" (thus Vienna's *Zeitung für Theater, Musik und Poesie* of January 8, 1807). In the years following the first performance, it was heard only occasionally, in Paris, Vienna, and Berlin, and the concerto began to win its place in the repertory only after the thirteen-year-old Joseph Joachim played it in London on May 27, 1844, Felix Mendelssohn conducting; at that concert, the enthusiastic audience was so taken with the blond youngster's performance that the first movement was several times interrupted by applause. (Joachim left a set of cadenzas for the concerto that are sometimes still heard today, but those of another famous interpreter, Fritz Kreisler, are more frequently used.)

By all reports, Clement's technical skill was extraordinary and his intonation no less than perfect, but he was most highly regarded for his "gracefulness and tenderness of expression," for the "indescribable delicacy, neatness, and elegance" of his playing. Gracefulness, delicacy, elegance, and clean intonation are certainly called for in the soloist's first-movement entrance, which encompasses nearly the entire practical range of the violin and rises poetically to a high D two octaves above the staff. This sort of exposed writing in the upper register is more indicative than anything else of what the solo part in this concerto is about; very often, gentle passagework will give way to an extended trill on a single or successive notes. The first movement's accompanimental figurations and the meditative commentary of the second speak the same language. Only in the finale does the music become more extrovert, but even there the determining factor is more in the nature of good humor than of overt virtuosity. But all of this is not to say that Beethoven's concerto is lacking in the virtuoso element, something that we may claim to hear more readily in, say, the violin concertos by Brahms and Tchaikovsky, both of which have more virtuosity written into the notes on the page, and which may seem bigger or grander simply because of their later-

nineteenth-century, more romantically extrovert musical language. In fact, an inferior violinist will get by less readily in the Beethoven concerto than in any of the later ones: the most significant demand this piece places upon the performer is the need for utmost musicality of expression, virtuosity of a special, absolutely crucial sort.

An appreciation of the first movement's length, flow, and musical argument is tied to an awareness of the individual thematic materials. It begins with one of the most novel strokes in all of music: four isolated quarter-notes on the drum usher in the opening theme, the first phrase sounding *dolce* in the winds and offering as much melody in the space of eight measures as one might wish. The length of the movement grows from its duality of character: on the one hand we have those rhythmic drumbeats, which provide a sense of pulse and of an occasionally martial atmosphere, on the other the tuneful, melodic flow of the thematic ideas, against which the drumbeat figure can stand in dark relief. The lyricism of the thematic ideas and the gentle string figurations introduced into the second theme provide the basis for most of what the soloist will do throughout the movement, and it is worth noting that when the soloist gives out the second theme, the drumbeat undercurrent is conspicuously absent and the lyric element is stressed.

The slow movement, in which flute and trumpets are silent, is a contemplative set of variations on an almost motionless theme first stated by muted strings. The solo violinist adds tender commentary in the first variation (the theme beginning in the horns, then taken by the clarinet), and then in the second, with the theme entrusted to solo bassoon. Now the strings have a restatement, with punctuation from the winds, and then the soloist reenters to reflect upon and reinterpret what has been heard, the solo violin's full- and upper-registral tone sounding brightly over the orchestral string accompaniment. Yet another variation is shared by soloist and plucked strings, but when the horns suggest still another beginning, the strings, now unmuted and forte, refute the notion. The soloist responds with a trill and improvises a bridge into the closing rondo. The music of this movement is mainly down-to-earth and humorous, providing ample contrast to the repose of the Larghetto; among its happy touches are the outdoorsy fanfares that connect the two main themes and, just before the return of these fanfares later in the movement, the only pizzicato notes asked of the soloist in the course of the entire concerto. These fanfares also serve energetically to introduce the cadenza, after which another extended trill brings in a quiet restatement of the rondo theme in an extraordinarily distant key (A-flat) and then the brilliant and boisterous final pages, the solo violinist keeping pace with the orchestra to the very end.

—Marc Mandel



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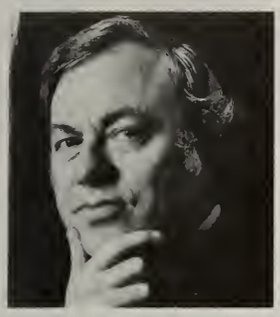
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ARTISTS

Richard Goode



Recognized as a leading interpreter of Beethoven's music, pianist Richard Goode has won a devoted following through his frequent performances with major orchestras, recitals, and recordings. A native of New York, Mr. Goode studied with Elvira Szigeti and Claude Frank, with Nadia Reisenberg at the Mannes College of Music, and with Rudolf Serkin at the Curtis Institute. His many prizes include the Young Concert Artists Award, First Prize in the Clara Haskil Competition, the Avery Fisher Prize, and a Grammy with clarinetist Richard Stoltzman. His remarkable interpretations of Beethoven came to national attention in 1986, when he played all five concertos with David Zinman and the Baltimore Symphony, and again in the 1987-88 season, when he performed the complete cycle of sonatas at New York's 92nd Street Y and at Kansas City's Folly Theater. Over the past several years he has recorded the complete Beethoven sonatas for Elektra Nonesuch; the entire boxed set has been widely praised since its recent release. His more than two dozen recordings also include Mozart concertos with the Orpheus Chamber Orchestra, Goethe settings by Schubert, Schumann, and Wolf with soprano Dawn Upshaw, Lieder of Mozart, Schubert, Brahms, and Wolf with soprano Benita Valente, and chamber and solo works of Brahms, Schubert, Schumann, and George Perle. Outside the United States, Mr. Goode's recent engagements have included a tour of Italy with the Orpheus Chamber Orchestra, a recital at Vienna's Konzerthaus, appearances with the major orchestras of Australia, his first tour of Japan (including three recital programs built around the last three Schubert sonatas), and the only piano recital in a Schubert Festival at London's South Bank. He opened his 1993-94 season with a return to the Salzburg Festival and recently initiated a Beethoven sonata cycle to be presented in the major European capitals in 1994. Mr. Goode made his Boston Symphony debut at Tanglewood in 1991 and appeared with the orchestra most recently here last summer.

Ute Lemper



The German-born chanteuse Ute Lemper has won success in the recording industry since 1989, when she was No. 1 on Billboard's crossover chart and remained there for weeks with her London album "Ute Lemper Sings Kurt Weill." She has since continued her series of Weill releases with *The Threepenny Opera*, *The Seven Deadly Sins*, and a second volume of songs. Her 1993 record "Illusions," featuring her personal interpretations of songs associated with her idols Edith Piaf and Marlene Dietrich, was at the top of the charts for more than fifteen weeks and became the year's best-selling crossover album. Though she has enjoyed her greatest commercial success with her Weill, Piaf, and Dietrich interpretations, Ms. Lemper is also an accomplished actress. She made her film debut in 1991 playing Marie-Antoinette in the French production *L'Austrichienne* and worked on two additional French films that same year, the contemporary political film *Pierre Qui Biule* and the nineteenth-century adventure *Jean Galmot*. She also appeared in Peter Greenaway's *Prospero's Books* and is currently working with Robert Altman on his new work about the fashion industry, *Prêt à Porter*. Ms. Lemper has also worked extensively on stage. In the Viennese production of Andrew Lloyd Weber's *Cats* she alternated between the roles of Grizabella and Bombalurina. She next took the title role in the Berlin production of *Peter Pan*, later portraying Sally Bowles in *Cabaret* and Lola in *The Blue Angel*. She has also performed as a principal dancer in a ballet, *La Morte subite*, created for her by choreographer Maurice Bejart; this received its premiere in Paris and continued on to Germany. The daughter of a banker father and opera singer mother, Ute Lemper grew up listening to American jazz and pop music, and began studying piano, voice, and ballet at an early age. She began her stage career working in jazz and piano bars at fifteen. When her interest in acting developed she spent two years at the Staatstheater Stuttgart and also trained in classical theater at the Max Reinhardt Seminar in Vienna. In the past two years she has toured with composer Michael Nyman performing works from their album "Songbook," featuring lyrics based on classic poetry; she has performed at La Scala in homage to

Cathy Berberian; she has made her London Symphony debut with Kent Nagano conducting; and she has had her first exhibition of oil paintings in Paris.

Bruno Fontaine

Bruno Fontaine learned to play the piano at the age of four. At eleven he entered the prestigious Conservatoire National Superieur de Musique de Paris. During his years at the Conservatoire he received five first prizes under the direction of Pierre Sancan and Jean Hubeau. In 1984 Mr. Fontaine met Julia Migenes, becoming her musical director and arranger of her shows, which tour worldwide. From 1986-89 he was musical director for Alain Chamfort, Mylene Farmer, and Johnny Hallyday. In 1990 Mr. Fontaine participated in the conception and creation of the show "Lambert Wilson Sings," for which he once more wrote arrangements and headed the musical direction. Since 1989 he has accompanied Wilhelmina Fernandez in repertory including German song, Italian opera, and French *mélodies*. In 1992 Bruno Fontaine met Ute Lemper, who entrusted him with the production, arrangements, and musical direction for her album "Illusions," which won the 1993 prize of L'Academie Charles Cros. He also directed Ms. Lemper's world tour of "Illusions," including performances in Japan, Australia, the United States, and Europe.



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Christian Thielemann



Christian Thielemann is making his Boston Symphony debut with two programs this weekend. This past season he assumed his position as principal guest conductor of Bologna's Teatro Comunale with a three-concert series and Janáček's *Makropoulos Case*, opened La Scala's concert season, and appeared with the Israel Philharmonic and Santa Cecilia Orchestra of Rome for five different programs. He conducted *Lohengrin* in Japan and Berlin with the Deutsche Oper, *Elektra* with the Royal Opera at Covent Garden, *Tristan und Isolde* at the Hamburg Staatsoper, and a new production of *Lohengrin* at Geneva Opera. In 1994-95 he makes his debut with the orchestras of Philadelphia and Minnesota and returns to the Chicago Symphony, Santa Cecilia, and the Metropolitan Opera (for *Arabella*). His activities in Bologna include performances of *Der Rosenkavalier*. Future seasons bring debuts with the Berlin Philharmonic, Los Angeles Philharmonic, San Francisco Symphony, and New York Philharmonic. Born in Berlin in 1959, Mr. Thielemann began his music studies with piano at the Hochschule für Musik. In addition to private lessons in composition and conducting, he studied viola at the Karajan Foundation's Orchestra Academy of the Berlin Philharmonic Orchestra, winning numerous awards for both piano and viola. From age eighteen Mr. Thielemann held positions as musical coach in Berlin, Karlsruhe, and Hanover. At twenty he assisted Herbert von Karajan in Berlin and at the Salzburg Festival, also appearing as piano soloist with Karajan in Berlin, Munich, and Zurich. He has assisted Daniel Barenboim in Berlin, Paris, and at the Bayreuth Festival, and in 1985 became principal conductor at the Deutsche Oper am Rhein in Düsseldorf. From 1988 to 1992 he was music director of Nuremberg Opera, where he conducted numerous productions as well as subscription concerts each season. Mr. Thielemann made his American debut during the 1991-92 season with a new production of *Elektra* at San Francisco Opera, followed by his debut at the Deutsche Oper Berlin with *Lohengrin*. His Metropolitan Opera debut with *Der Rosenkavalier* in February 1993 was followed immediately by his Chicago Symphony debut. He made his debut in Japan last summer, at the Pacific Music Festival in Sapporo with the Santa Cecilia Orchestra. Mr. Thielemann's debut recording on EMI features tenor René Kollo performing Wagner and Strauss with the Orchestra of the Deutsche Oper Berlin.

Maria Tipo



During the past four decades, following her triumphant win at the Geneva Competition at age seventeen, Italian pianist Maria Tipo has appeared with nearly every great orchestra and conductor, and played in recital throughout the world. Her many recordings on Vox and EMI include music of Scarlatti, Clementi, Bach, Schumann, Chopin, Mozart, Beethoven, and Busoni. Legendary among these recordings are the complete (67) sonatas of Muzio Clementi, and her first recording of twelve Scarlatti sonatas; the latter have been recently reissued as part of a two-disc Vox set. Hailed as the "Neapolitan Horowitz," Maria Tipo first appeared in North America for four consecutive seasons in the late 1950s, in more than 300 concerts under Sol Hurok. In the 1991-92 season she returned to this continent after three decades' absence, performing that October in a New York recital at the Metropolitan Museum, followed by performances with the Orpheus Chamber Orchestra at Carnegie Hall, and by her Boston Symphony debut under Seiji Ozawa that December. Highlights of her 1992-93 season included debuts with the San Francisco Symphony and the Montreal Symphony, further Boston Symphony performances under Mr. Ozawa, and her first Tanglewood appearance last August. During the 1993-94 season she gave recitals in Boston, Washington, D.C., Chicago, San Francisco, and Vancouver, performing a program of Mozart, Clementi, Scarlatti, Schumann, and Grieg. This summer, in addition to three Tanglewood appearances—with the BSO, as a guest soloist for "Tanglewood on Parade," and in a chamber music concert with the Quartetto di Fiesole—Ms. Tipo makes her debut at the Hollywood Bowl and at the Mostly Mozart Festival in New York. The 1994-95 season brings performances with the San Francisco Symphony, the Minnesota Orchestra, and, again, with Seiji Ozawa and the Boston Symphony, at Symphony Hall in Boston and Carnegie Hall in New York. Maria Tipo began her studies at age four with her only teacher, her mother Ersilia Cavallo, a highly-celebrated pianist who had studied with a pupil of Anton Rubinstein and later with Busoni,

and who gave the Naples premiere of Tchaikovsky's Piano Concerto No. 1. Herself a committed teacher, Ms. Tipo has served on the faculties of conservatories in Geneva, Bolzano, and Florence; she now teaches only a small circle of students at the conservatory in Fiesole, outside Florence.

Hermann Prey



German baritone Hermann Prey was critically acclaimed this past April upon his return to New York's 92nd Street Y to continue his Schubertiade, an intensely personal exploration of Franz Schubert's Lieder that he will continue through 1997, the 200th anniversary of Schubert's birth. Mr. Prey also returned to the Metropolitan Opera this season, for performances as the Music Master in Strauss's *Ariadne auf Naxos*. In 1992 he was featured in the Met's Opening Night gala. Last season he sang Beckmesser in a new Met production of *Die Meistersinger von Nürnberg*; future engagements include Eisenstein in *Die Feldermaus* in 1994-95 and repeat performances in *Die Meistersinger* in 1995-96. Mr. Prey's international performance schedule through the end of 1997 includes concert, recital, and opera performances in, among other cities, Zurich, Madrid, Mexico City, Vienna, Hamburg, Tokyo, Berlin, Bayreuth, and New York, as well as appearances at Tanglewood and Ravinia. Born in Berlin, Herman Prey studied at the Berlin Music Academy, where he gave his first Lieder recital. He made his operatic debut in 1952 at the Wiesbaden Opera and was engaged by the Hamburg State Opera the following year. International recognition began in 1955 with performances of Mozart's *Marriage of Figaro* at the Vienna State Opera. Five years later he made his Metropolitan Opera debut as Wolfram in *Tannhäuser*, a role he repeated at his first Bayreuth Festival appearance. He sang the role of Papageno in the premiere performances of the Marc Chagall production of Mozart's *The Magic Flute* during the Met's opening season at Lincoln Center. His first Beckmesser in *Die Meistersinger*, at Bayreuth, stirred worldwide interest, prompting repeat performances there, and further assumptions of the role at La Scala and Covent Garden. Mr. Prey has recorded a landmark twenty-seven-volume anthology of German song tracing the development of the German art song from the medieval Minnesang to contemporary times. He can be heard on the Angel, Capriccio, Sony Classical,



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Denon, Deutsche Grammophon, London, Philips, Pro Arte, and RCA Victor Red Seal labels. Mr. Prey made his Boston Symphony debut at Symphony Hall in March 1963 and last appeared with the orchestra in February and March 1969, in Boston and New York.

Midori



Violinist Midori's performance schedule takes her annually to the great concert halls of Europe, North America, and the Far East. She has recently added an important dimension to her public life through the activities of The Midori Foundation, which was established in 1992 to promote intercultural communication through the medium of music. In addition to her appearances with orchestra, Midori's 1993-94 season included extensive recital tours encompassing thirty major cities on both sides of the Atlantic. Midori records exclusively for Sony Classical. Among her releases are a live recording of the Dvořák Violin Concerto with Zubin Mehta and the New York Philharmonic, a Grammy-nominated recording of the Paganini Caprices for solo violin, her Carnegie Hall recital debut of October 1990, and "Encore!," an album of virtuoso showpieces. Due for future release are Sibelius's Violin Concerto and Bruch's *Scottish Fantasy*. The recipient of numerous honors, Midori devotes a significant part of each season to the non-profit Midori Foundation, which seeks to bring children into contact with a diverse range of cultural achievements. To further this goal, she gives special concerts for young audiences in schools, hospitals, and other institutions where children do not often have the opportunity for direct involvement with the arts. Midori's television appearances have ranged from the 1992 Winter Olympic Games telecast and several CNN programs to "Sesame Street" and the "Tonight Show," as well as broadcasts in France, Germany, Japan, and the United Kingdom. She participated in the salute to Nathan Milstein at the 1988 Kennedy Center Honors Gala, in the gala Tanglewood concert celebrating Leonard Bernstein's seventieth birthday, and in Carnegie Hall's gala 100th Anniversary Concert, all broadcast worldwide. Born in Osaka, Japan, in 1971, Midori began studying the violin with her mother, Setsu Goto, at a very early age. Zubin Mehta was so impressed upon first hearing her play in 1982 that he invited her to be a surprise guest soloist on the New York Philharmonic's traditional New Year's Eve concert. Midori has appeared annually at Tanglewood since her BSO debut under Leonard Bernstein in July 1986. She appeared here earlier this month performing Prokofiev's Violin Concerto No. 2 under the direction of Mariss Jansons.



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Tanglewood on Parade
August 2, 1994
M. Larkin



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Tanglewood on Parade

Tuesday, August 2, 1994

For the benefit of the Tanglewood Music Center

Tanglewood Music Center

2:00	Gates Open
2:00	Boston University Tanglewood Institute: Brass Fanfares at Main Gate Drive (Rear of Shed in case of rain)
2:30	Boston University Tanglewood Institute Chamber Music Concert (Theatre-Concert Hall)
2:30	Tanglewood Music Center Fellowship Vocal and Chamber Music Concert (Seiji Ozawa Hall)
3:45	Boston University Tanglewood Institute Young Artists Orchestra and Chorus (Koussevitzky Music Shed)
5:15	Alpine Horn Demonstration (Lawn in front of Theatre-Concert Hall; inside in case of rain)
5:30	Balloon Ascension (Front lawn of Highwood Manor House, weather permitting)
6:00	Tanglewood Music Center Fellowship Wind Music (Tanglewood Manor House porch; Chamber Music Hall in case of rain)
7:00	Berkshire Highlanders (Lion Gate; rear of Shed in case of rain)
8:00	Fanfares (Koussevitzky Music Shed)
8:30	Gala Concert (Koussevitzky Music Shed)

Please note that portions of this concert are being videotaped for a documentary about the Tanglewood Music Center, and that pictures of the audience may be included.

Hot air balloon courtesy of Mr. and Mrs. Charles Joseph of Lebanon, New Jersey
Alpine horns courtesy of BSO horn player Daniel Katzen
Artillery and cannon supplied by Eastover, Inc.
Scottish folk music courtesy of the Berkshire Highlanders
Fireworks over the Stockbridge Bowl following the Gala Concert

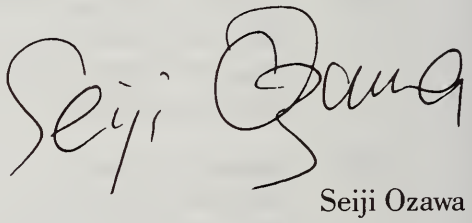
A Message from Seiji Ozawa

Welcome to Tanglewood on Parade—our annual celebration made even more special this year by the exciting changes that have taken place at Tanglewood since last summer. This year we have, as a place to create and hear music, the new Leonard Bernstein Campus. Also this year we have had the long-awaited opening of our beautiful new concert hall. As I have already said many times this summer, this "room for music" called Seiji Ozawa Hall is not mine—it is first and foremost for the Tanglewood Music Center, whose important work you support by joining us here today.

Our new concert hall and the other new facilities located on the Bernstein Campus provide our young musicians and faculty with performance spaces and practice studios truly worthy of their extraordinary talents. But buildings alone cannot sustain the Tanglewood Music Center. Each year generous patrons provide financial support in the form of Fellowships, Scholarships, and Faculty Chairs that make it possible to maintain the TMC year after year. Without this help, and the support of music lovers like yourselves, the Tanglewood Music Center could not thrive.

Every ticket sold today helps us continue to offer tuition-free fellowships to the young musicians who come here each summer. Such freedom from financial concern allows them to focus all their attention on their music-making. There is no other place in the world like Tanglewood, where young artists are inspired by the Boston Symphony Orchestra, the TMC Faculty, and the guest artists who perform here.

The Tanglewood Music Center has held a very special place in my heart since I arrived here in 1960. Making others feel welcome here has become an important part of my life. For two months each year we live and work together, and experience the joy of music and the landscape together. This is the spirit that welcomed me when I first arrived, and which I hope to pass on to others. Just as I found a home in music at Tanglewood, so do hundreds of aspiring young artists who come here each summer. I thank you for helping to make this possible.



Seiji Ozawa



The Tanglewood Music Center

Tanglewood provides much more than a setting for the concerts offered by the Boston Symphony Orchestra. It is also the site of the Tanglewood Music Center, one of the world's most influential centers for advanced musical study, and which has been maintained by the Boston Symphony Orchestra since its establishment in 1940 under the leadership of Serge Koussevitzky. With Leon Fleisher now in his tenth year as its Artistic Director, the Tanglewood Music Center continues to provide a wide range of specialized training and experience for young musicians from all over the world.

With the 1994 session this summer, the Tanglewood Music Center enters a new era. The newly constructed Seiji Ozawa Hall—along with its backstage facilities, Green Room, TMC orchestra library, and instrument storage space all located in the Leonard Bernstein Performers Pavilion—serves as the focal point of the new Leonard Bernstein Campus, which also encompasses the Leon Fleisher Carriage House with chamber music coaching studios and offices; the Aaron Copland Library, in a cottage adjacent to the refurbished carriage house; a new Rehearsal Hall; and additional coaching studios throughout the campus. With the inauguration of Seiji Ozawa Hall on July 7, 1994, and the opening of the Leonard Bernstein Campus this summer, all involved with the Tanglewood Music Center look toward the twenty-first century newly inspired, with a renewed sense of purpose.

The school opened formally on July 8, 1940, with speeches—Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World"—and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which was written for the ceremony and arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

The emphasis at the Tanglewood Music Center has always been not on sheer *technique*, which students learn with their regular private teachers, but on *making music*. Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music, vocal music, and the orchestral literature with talented fellow musicians under the coaching of a master-musician-teacher. Many of the pieces learned this way are performed in TMC recitals; each summer brings exciting performances by talented young professionals beginning a love affair with a great piece of music.



Serge Koussevitzky

The Tanglewood Music Center Orchestra performs weekly in concerts covering the entire repertory under the direction of student conductors as well as members of the TMC faculty and guest conductors present at Tanglewood to lead BSO concerts. The quality of the TMC Orchestra, assembled for just eight weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of this annual corps of young people on the verge of professional careers as instrumentalists, singers, conductors, and composers. But it is worth noting that 20% of the members of the major orchestras in this country have been students at the Tanglewood Music Center, with that figure constantly rising.

Today there are three principal programs at the Tanglewood Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, singers, and composers. Other courses of instruction include the Conducting Class, from which members are selected for public performance, and the Phyllis Curtin Seminar for Singers. In 1966, educational programs at Tanglewood were extended to younger students, mostly of high-school age, when Erich Leinsdorf invited the Boston University School for the Arts to become involved with the Boston Symphony Orchestra's activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs that offer individual and ensemble instruction to talented younger musicians, with eleven separate programs for performers and composers.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.



TMC Artistic Director Leon Fleisher working with the Tanglewood Music Center Orchestra

Gala Concert

Tanglewood Music Center

TANGLEWOOD ON PARADE

Tuesday, August 2, at 8:30

For the benefit of the Tanglewood Music Center

TANGLEWOOD MUSIC CENTER ORCHESTRA
BOSTON SYMPHONY ORCHESTRA

SEIJI OZAWA, LEON FLEISHER, and JOHN WILLIAMS, conductors
MARIA TIPO, EMANUEL AX, and JOHN WILLIAMS, piano soloists

BEETHOVEN — *Leonore* Overture No. 3

TANGLEWOOD MUSIC CENTER ORCHESTRA,
SEIJI OZAWA conducting

MOZART — Concerto in F for Three Pianos, K.242

Allegro
Adagio
Rondeau. Tempo di Menuetto

MARIA TIPO, EMANUEL AX,
and JOHN WILLIAMS, pianos
BOSTON SYMPHONY ORCHESTRA,
SEIJI OZAWA conducting

INTERMISSION

WILLIAMS — *Liberty Fanfare*

arr. RAMIN — Bernstein on Broadway

"New York, New York," from *On the Town*
"Lonely Town," from *On the Town*
"America," from *West Side Story*

WILLIAMS — "Adventures on Earth," from *E.T. (The Extra-terrestrial)*

BOSTON SYMPHONY ORCHESTRA,
JOHN WILLIAMS conducting

TCHAIKOVSKY — Ceremonial Overture, *1812*

TANGLEWOOD MUSIC CENTER ORCHESTRA and
BOSTON SYMPHONY ORCHESTRA,
LEON FLEISHER conducting

Baldwin piano

Notes

Ludwig van Beethoven's struggles with musical drama in his single completed opera *Fidelio* are well documented not only in the different versions of the opera itself (the earliest of which can now be heard on records, as *Leonore*) but also in the overtures—no fewer than four!—that he composed for his work. Of these, three are called "*Leonore* Overtures," according to the title that Beethoven preferred (though it was not, in the end, used in performance since Giovanni Simone Mayr had recently written an opera with the same title), and the fourth is called simply the *Fidelio* Overture.

Beethoven wrote what we now call No. 3 for a revised version of the opera given in March 1806. The problem with the overture when connected to the opera is that it is too powerful, utterly overwhelming the light opening scenes. It remains one of the most dramatic and exciting overtures ever written. It begins with a slow introduction that slips surprisingly from the tonic C major to a dark B minor and then to A-flat, where Beethoven quotes the imprisoned Florestan's moving aria "*In des Lebens Frühlingstagen*" ("In the springtime of my life"). It takes some time for Beethoven to return to his home key for the Allegro and the main body of the movement. The exposition of the Allegro modulates to E major for the secondary theme (another version, stated by clarinet, of Florestan's aria). The taut, exciting development climaxes in a gesture borrowed from the opera itself—an offstage trumpet signaling the arrival of help and the downfall of the villainous Don Pizarro's murderous intentions.

The Concerto for Three Pianos, K.242, which **Wolfgang Amadeus Mozart** composed in Salzburg in February 1776, has always been somewhat patronized by critics. To be sure, given the extraordinarily high level of his writing for the genre of the piano concerto, the present work is not on the same empyrean plane. But the reason is not far to seek: Mozart composed the work on commission not for himself or any other

A Musical Partnership

The Boston Symphony Orchestra salutes the Baldwin Piano Company, which has provided pianos for young musicians and professional artists at Tanglewood for more than a half-century.



Tanglewood
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virtuoso but for three lady amateurs who were a mother and two daughters. The composer was, of course, not concerned here with depths of emotion or heights of eloquence; he simply wanted to write something pleasant and charming that would delight the performers themselves and their guests. In that he surely succeeded, for this concerto is as *galant* as anything Mozart ever composed. As Voltaire said, "Being *galant*, in general, means seeking to please." In music this meant writing simple melodies of charming grace, lightly accompanied.

The performers were Countess Lodron (a sister of Mozart's patron, the Archbishop Colloredo) and her two daughters, Louise and Josepha, both of them students of Mozart's. If we assume that mother played the first piano part and the two daughters the second and third respectively, we can judge that Josepha was distinctly the weakest pianist. Mozart carefully wrote a part for her with fewer technical difficulties. Indeed, he later rewrote the three piano parts for two pianos without losing anything essential. In this smaller form he himself performed the concerto in Salzburg and Mannheim.

A Bach concerto for three keyboard instruments would by highly contrapuntal, but Mozart's concerto is almost devoid of counterpoint. Tastes had changed drastically in a half-century, especially among the noble patrons whom Mozart was attempting to please. Delicacy, charm, grace, and tunefulness were of prime importance. The opening Allegro and the closing Rondo in minuet tempo and style are purely *galant*. The slow movement, on the other hand, is expressive in a way that we know even from Mozart's greatest works, its passing chromaticisms embellishing the melodies with delicate sighs.

Ever since the soaring, fanfare-like main theme that he composed for *Star Wars* brought him to prominence, **John Williams** has been in demand to write more fanfares for special occasions. When the Boston Pops was invited to perform at the Fourth of July ceremony in 1986, at which the restored Statue of Liberty was unveiled and her torch relit, Williams was commissioned to write a new fanfare, to be heard 'round the world during the concert televised as part of the weekend's festivities. By their very nature, fanfares are brief and affirmative; they bring people together for a few minutes of celebration and remembrance, lifting spirits and lightening hearts.

One of the many lives led by the late, multi-faceted **Leonard Bernstein** was as a composer for the Broadway stage, among the most gifted and influential we've ever had. Bernstein's first show, *On the Town* (1944), was also the first show for his collaborators, Betty Comden and Adolph Green for book and lyrics, Jerome Robbins for direction and choreography. All four went on to significant careers in the theater. *On the Town* tells a simple story of three sailors stationed at the Brooklyn Naval Yard during World War II who enjoy twenty-four hours of leave in "New York, New York." It's their first visit and they're determined to make the most of it, seeing the sights and falling in love. One of the sailors spends the day in a vain search for Miss Turnstiles, with whom he has fallen in love from a subway advertisement; he finds New York to be a "Lonely Town."

Following *Wonderful Town* and *Candide*, Bernstein composed *West Side Story* (1957), an adaptation of Shakespeare's *Romeo and Juliet* with a book by Arthur Laurents, lyrics by Stephen Sondheim (his first Broadway credit), direction and choreography by Robbins, and Leonard Bernstein's masterful score, the most musically unified and dramatic score yet composed for Broadway. The tragedy of two young people whose love crosses the boundary between two rival teen gangs, leading ultimately to death, is projected in music of extraordinary vividness and power. One of the show's

most touching songs occurs in a fantasy sequence of the world as it is not: the yearning "Somewhere."

Most visitors from outer space in literature and films have been terrifying and threatening "bug-eyed monsters"; none has captivated the hearts of audiences as completely as a frightened and hapless extra-terrestrial biologist inadvertently abandoned on earth and befriended by a lonely boy. **John Williams**'s score for the 1982 film *E.T. (The Extra-terrestrial)* reaches nearly operatic levels of expressiveness in the climactic episode which historians of film music rank as one of the greatest scores of all time. Few listeners can resist the stirring "lift" of the soaring "flying" music, when E.T. and Elliott evade their pursuers in a wonderful bicycle chase.

In 1880, **Pyotr Ilyich Tchaikovsky** promised Nikolai Rubinstein that he would compose an occasional piece to celebrate the Silver Jubilee of Tsar Alexander II, the "Tsar-Liberator," who had ascended the throne in 1855 and six years later issued the Edict of Emancipation that freed the serfs, who comprised one-third of Russia's population. During the summer and early fall of 1880 Tchaikovsky worked on the celebratory piece along with another work, composed purely for his own musical satisfaction, his Serenade for Strings, Opus 48. The former, finished on October 18, was a single-movement orchestral work that he labeled an overture with the formal title *The Year 1812*. To any Russian the date 1812 instantly conjured up the image of Napoleon's invasion of Russia, his conquest of Moscow, and his devastating, ignominious retreat with only a tiny percentage of his army, most of which had been destroyed by extremes of winter weather and lack of food. Tchaikovsky composed his musical tribute to the Russian victory essentially as a potboiler, aimed at popular success. Without question he achieved his goal. The quotation of familiar tunes (familiar, at any rate, to his Russian audience in the 1880s) guaranteed a patriotic response as it reminded them of the historical events: the hymn "*God Preserve the Tsar*," which opens the piece, the appearance of the "*Marseillaise*," symbolizing the invading French army, the musical battle between the two sides and the gradual overwhelming of the "*Marseillaise*" by the Russian music, and finally the Imperial anthem, reinforced by bells and cannon —all this has made the overture a popular showpiece from its very first performance.

—Steven Ledbetter

Artists

Seiji Ozawa is Music Director of the Boston Symphony Orchestra.

Pianist/conductor/teacher Leon Fleisher is now in his tenth year as Artistic Director of the Tanglewood Music Center.

John Williams is Laureate Conductor of the Boston Pops and Artist-in-Residence at Tanglewood.

Emanuel Ax has performed regularly with the Boston Symphony Orchestra at Symphony Hall and at Tanglewood since his BSO debut at Tanglewood in 1978.

Italian pianist Maria Tipo made her Boston Symphony debut in December 1991 after nearly three decades' absence from performing in North America. Her appearance this evening is her third at Tanglewood this summer, following a chamber music concert and this past weekend's performance as soloist with the BSO.

Tanglewood Music Center 1994 Fellowship Program

Violin

Jorge Avila, San Pedro Sula, Honduras
Omar Del Carlo Tanglewood Fellowship

Nurit Bar-Josef, Needham, MA
Hannah and Raymond Schneider Fellowship

Ilana Blumberg, El Cerrito, CA
Karl Burack Memorial Fellowship

Glen Cherry, Vermillion, SD
Carolyn and George Rowland Fellowship in Honor of Eleanor Panasevich

Guillaume Combet, Chatellerault, France
Florence Gould Foundation Fellowship

Amy Cutler, San Ramon, CA
Anonymous Fellowship

Sara DeCorso, Fairbanks, AK
Mr. and Mrs. Robert E. Remis Fellowship

Joseph Evans, Salt Lake City, UT
Patricia Plum Wylde Fellowship

Gregory Ewer, Houston, TX
Jane W. Bancroft Fellowship

Jason Horowitz, Amherst, MA
Eunice Cohen Fellowship

Helen Kim, Timonium, MO
Mr. and Mrs. David B. Arnold, Jr. Fellowship

Beth Kipper, New York, NY
Bristol-Meyers Squibb Foundation Fellowship

Joan Kwuon, Los Angeles, CA
Mr. and Mrs. Frank M. Moody Fellowship

Maria Lin, Tappan, NY
Edward S. Brackett, Jr. Fellowship

Noriko Matsuda, Tokyo, Japan
William Kroll Memorial Fellowship

Ioana Missits, Cluz, Romania
Ruth and Alan Sagner Fellowship

Yoe Miyazaki, Tokyo, Japan
Leo L. Beranek Fellowship

Lyrico Nakajima, Tokyo, Japan
Aso Tavitian Fellowship

Atsuko Neriishi, Yokohama, Japan
Morris A. Schapiro Fellowship

Evangeline Peters, New Albany, IN
Max Winder Violin Fellowship

Anna Presler, Berkeley, CA
Albert L. and Elizabeth P. Nickerson Fellowship

Kathryn Robertson, Fort Wayne, IN
Clowes Fund Fellowship

Leslie Ryang, East Amherst, NY
Edward G. Shufro Fellowship

Anait Seiranian, Pittsburgh, PA
Philip and Bernice Krupp Fellowship

Ashley Stevens, Cheltenham, England
Rapaporte Foundation Fellowship

Vita Wallace, Philadelphia, PA
Presser Foundation Fellowship

Katherine Wolfe, Minnetonka, MN
Gerald Gelbloom Memorial Fellowship

Bing Jing Yu, Levittown, PA
Starr Foundation Fellowship

Viola

Karin Addis, Iowa City, IA
Dr. Marshall N. Fulton Memorial Fellowship

Andrew Cahoon, Vienna, VA
Frederic and Juliette Brandi Fellowship

Chung-Hoon Peter Chun, Seoul, Korea
Daphne Brooks Prout Fellowship

Matthew Dane, Veazie, ME
Marion Callanan Memorial Fellowship

Marka Gustavsson, Greencastle, IN
Red Lion Inn Fellowship

Jessica Nance, Ann Arbor, MI
Helena Segy Foundation Fellowship

Irina Naryshkova, Novosibirsk, Russia
Miriam and Sidney Stoneman Fellowship

Charles Noble, Puyallup, WA
Anonymous Fellowship

Mari Sawada, Tokyo, Japan
Boston Symphony Orchestra Fellowship

Naoko Shimizu, Tsukuba, Japan
Boston Symphony Orchestra Fellowship

Jessica Troy, Setauket, NY
James A. Macdonald Foundation Fellowship

Joli Wu, Santa Monica, CA
Gilbert Cohen Memorial Fellowship

Cello

Hilary Brown, Nova Scotia, Canada
Klaus and Bobbie Hallig Fellowship

Katherine Cherbas, Bloomington, IN
Mr. and Mrs. William C. Rousseau Fellowship

Kari Docter, Bloomington, MN
Harry and Mildred Remis Fellowship

Julian Hersh, Mill Valley, CA
Naomi and Philip Kruvant Fellowship

Ludmila Konstantinova, Sofia, Bulgaria
Dr. John H. Knowles Memorial Fellowship

Jason McComb, Vancouver, WA
Mr. and Mrs. Richard M. Fraser Fellowship

Jennifer Morsches, New York, NY
Mr. and Mrs. Belvin Friedson Fellowship

Katie Schlaikjer, Concord, MA
Susan Kaplan/Ami Trauber Fellowship
Rebecca Thornblade, Newton, MA
Priscilla H. Garlock Fellowship
Julia Tom, Berkeley, CA
Luke B. Hancock Foundation Fellowship
Benjamin Wolff, New York, NY
Charles E. Culpeper Foundation Fellowship
Amos Yang, San Francisco, CA
Northern California Fund Fellowship

Double Bass
Scott Best, Newton, MA
Lucy Lowell Fellowship
John Grillo, Oceanside, NY
Surdna Foundation Fellowship
Donald Howey, Sudbury, MA
BayBanks Fellowship
Jeremy Hulick, Vergennes, NY
Stanley Chapple Fellowship
Michael Kazepides, British Columbia
Anonymous Fellowship
David Moore, Los Angeles, CA
Koussevitzky Music Foundation Fellowship in Memory of Margaret Grant
Burke Shaw, Poughkeepsie, NY
Caroline Grosvenor Congdon Memorial Fellowship

Flute
Jennifer Dame, Phoenix, MD
James and Athena Garivaltis Fellowship
Shannon Finney, Chicago, IL
Susan Morse Hilles Fellowship
Christina Jennings, Ann Arbor, MI
Tappan Dixey Brooks Fellowship
Zara Lawler, New York, NY
Anonymous Fellowship
Demarre McGill, Chicago, IL
Nathan Cummings Foundation Fellowship

Oboe
Erin Gustafson, Puyallup, WA
Augustus Thorndike Fellowship
Eugene Izotov, Highland Park, NJ
Geraldine R. Dodge Foundation Fellowship
Alexandra Knoll, Pietermaritzburg, South Africa
Mr. and Mrs. Hugh Downs Fellowship
Kathy Lord, Springfield, PA
Stephen and Persis Morris Fellowship
Marilyn Schram, Anaheim, CA
Fernand Gillet Memorial Fellowship

Clarinet
Scott Andrews, Virginia Beach, VA
Barbara Lee/Raymond E. Lee Foundation Fellowship
Igor Begelman, Brooklyn, NY
Kandell Family Fellowship
Eric Bradbury, Boston, MA
Housatonic Curtain Company Fellowship
Hana Kim, Seoul, Korea
Boston Symphony Orchestra Fellowship
Jocelyn Langworthy, Woodbury, MN
Helene R. and Norman Cahners Fellowship

Bass Clarinet
David Chalick, Santa Barbara, CA
Leonard Bernstein Fellowship

Saxophone
John Miller, Glasgow, Scotland
English-Speaking Union Fellowship

Bassoon/Contrabassoon
Lynne Feller, Rochester, NY
Boston Symphony Orchestra Fellowship
Hiromi Imura, Osaka, Japan
Sherman Walt Fellowship
J. Christopher Marshall, Hurst, TX
Robert G. McClellan, Jr. and IBM Matching Grant Fellowship
Valentin Martchev, St. Zagora, Bulgaria
Mr. and Mrs. John C. Haas Fellowship
Ryan Simmons, Huntington Beach, CA
Mrs. Harris Fahnestock Fellowship

Horn
Christopher Caudill, The Woodlands, TX
Boston Symphony Orchestra Fellowship
Christopher Cooper, Millbrae, CA
Rosamond Sturgis Brooks Fellowship
Christopher Gongos, Ontario, Canada
Lia and William Poorvu Fellowship
Stephen Kostyniak, Burnt Hills, NY
Frelinghuysen Foundation Fellowship
Elizabeth Rhodes, Whitewater, WI
Boston Symphony Orchestra Fellowship
George Warnock, Boulder, CO
Arthur Fiedler/Leo Wasserman Fellowship

Trumpet
Daniel Duncan, Waltham, MA
André Côme Memorial Fellowship
Mark Inouye, New York, NY
Country Curtains Fellowship
Gary Peterson, Brookline, MA
Armando A. Ghitalla Fellowship
Richard Watson, Danvers, MA
Boston Company Fellowship

Jeffrey Work, Ann Arbor, MI
Wynton Marsalis Fellowship

Tenor Trombone

Mark Horner, Bar Harbor, ME
Judy Gardiner Fellowship
Eran Levy, Naharia, Israel
Lola and Edwin Jaffe Fellowship
Scott Pemrick, Brookline, MA
J.P. and Mary Barger Fellowship

Bass Trombone

Jeremy Van Hoy, Detroit, MI
Robert and Sally King Fellowship

Tuba

Steve Campbell, Brenham, TX
David R. and Muriel K. Pokross Fellowship

Timpani/Percussion

Barry Dove, Baltimore, MD
Frederick W. Richmond Foundation Fellowship
Jonathan Fox, Norwood, MA
Edward G. Shufro Fellowship
Jerome LaCorte, Mentor, OH
Juliet Esselborn Geier Memorial Fellowship
Charles Lawyer, Bloomington, IN
Boston Symphony Orchestra Fellowship
Alex Orfaly, Belmont, MA
Rita Meyer Fellowship
John Tanzer, Bedford, MA
Berkshire Life Insurance Company Fellowship

Harp

June Han, Seoul, Korea
John and Susanne Grandin Fellowship
Elisabeth Remy, Brewster, MA
Harry and Marion Dubbs Fellowship/ Brookline Youth Concerts Awards Committee Fellowship and Kathleen Hall Banks Fellowship

Piano/Keyboard

Melvin Chen, Nashville, TN
William R. Housholder Fellowship
Yuliya Gorenman, Walnut Creek, CA
Billy Joel Keyboard Fellowship
Paige Hoffman, New York, NY
Baldwin Piano and Organ Company Fellowship
Hsing-Chwen Hsin, Taipei, Taiwan
William J. Rubush Memorial Fellowship
Pei-Yee Lee, Taipei, Taiwan
Peggy Rockfeller Fellowship
Hiroko Sasaki, Tsu-City, Japan
Marie Gillet Fellowship
Michael Torre, San Bruno, CA
Paul Jacobs Memorial Fellowship
Orit Wolf, Mevaseret, Israel
Marilyn Brachman Hoffman Fellowship

Composition

Anthony Brandt, Cambridge, MA
Aaron Copland Fund for Music Fellowship
Gregory D'Alessio, New York, NY
Otto Eckstein Family Fellowship
Ronald Ford, Amsterdam, The Netherlands
Ann and Gordon Getty Foundation Fellowship
Micha Hamel, Amsterdam, The Netherlands
Benjamin Britten Memorial Fellowship
Chris Theofanidis, Stamford, CT
Bessie Pappas Fellowship
Alessandro Timossi, Genoa, Italy
Olivetti Foundation Fellowship
Jason Uechi, Kealakekua, HI
DeWitt Wallace-Reader's Digest Fund Fellowship

Conducting Class

Pei-Yu Chang, Taipei, Taiwan
Mr. and Mrs. Allen Z. Kluchman Fellowship
Stephen D'Agostino, Lindenhurst, NY
Leonard Bernstein Fellowship
Achim Fiedler, Aichtal, Germany
Willy Schaller Fellowship
Jurjen Hempel, Almere, The Netherlands
Seiji Ozawa Fellowship
Eric Lindholm, Stamford, CT
William and Mary Greve Foundation Fellowship
Kevin Noe, Houston, TX
Maurice Abravanel Scholarship
Jonathan Shames, Ithaca, NY
Koussevitzky Music Foundation Fellowship
Keri-Lynn Wilson, New York, NY
Edward and Joyce Linde Scholarship

Chamber Ensemble Residency

Rackham String Quartet

Lenora-Marya Anop, Rochester, NY
William Randolph Hearst Foundation Fellowship
Laurel Butler, Rochester, NY
Haskell Gordon Memorial Fellowship
Kenneth Martinson, Rochester, NY
Merrill Lynch Fellowship
Andrew Ruben, Rochester, NY
William F. and Juliana W. Thompson Fellowship

Amernet String Quartet

Javier Arias-Flores, Mexico City, Mexico
Omar Del Carlo Tanglewood Fellowship
Malcolm Johnston, Glasgow, Scotland
Ruth S. Morse Fellowship
Kyoko Kashiwagi, Cincinnati, OH
Darling Family Fellowship
Marcia Littley de Arias, Cincinnati, OH
Boston Symphony Orchestra Fellowship

Voice

Laura Bewig, Andover, MA
Theodore Edson Parker Foundation Fellowship
Stephanie Blythe, Potsdam, NY
Bernice and Lizbeth Krupp Fellowship
SeongSook Choi, New York, NY
Leonard Bernstein Fellowship
Robert Eich, Sound Beach, NY
Francis and Caryn Powers Fellowship
Margery Hellmold, New York, NY
Nancy Lurie Marks Fellowship
Randall Jakobsh, Toronto, Ontario, Canada
Donald Bellamy Sinclair Fellowship
Yoon-Sook Lee, Seoul, Korea
Mr. and Mrs. Victor P. Levy Fellowship
Thomas Lehmkuhl, Lafayette, CA
Mildred A. Leinbach Fellowship
Deanne Meek, New York, NY
Ann and Gordon Getty Foundation Fellowship
Thomas Meglioranza, Wayne, NJ
Geraldine R. Dodge Foundation Fellowship
Kelley Nassief, Beaverton, OR
Abby and Joe Nathan Fellowship
Helena Rasker, Amsterdam, The Netherlands
Charles L. Read Foundation Fellowship

Vocal Accompaniment

Chien Chou, Toronto, Ontario, Canada
Boston Symphony Orchestra Fellowship
John Churchwell, Minneapolis, MN
Harry Stedman Fellowship
Jonathan Faiman, New York, NY
Wilhelmina Sandwen Fellowship
Joseph Lawson, Los Angeles, CA
Ruth and Jerome Sherman Fellowship
Caren Levine, Valley Stream, NY
R. Amory Thorndike Fellowship
Anna Marchwinska, Warsaw, Poland
Felicia Montealegre Bernstein Fellowship
Kyle Nobles, Stamford, CT
Mr. and Mrs. Vincent J. Lesunaitis Fellowship
Cristina Stanescu, Craiova, Romania
Stokes Fellowship
Valerie Trujillo, Tallahassee, FL
Mrs. Peter I.B. Lavan Fellowship

Phyllis Curtin Seminar for Singers

Michelle Abadia, Caguas, Puerto Rico
Boston Symphony Orchestra Scholarship
Heidi Anderson, Sharon, MA
Berkshire County Savings Bank Scholarship
Anne Berg, Brookline, MA
Boston Symphony Orchestra Scholarship
Anna-Maria Bogner, Dachau, Germany
Aaron Borst, Bay Village, OH
Evelyn and Phil Spitalny Scholarship
Jacqueline Bozza, Massapequa, NY
William E. Crofut Family Scholarship
David Dillard, Austin, TX
Leah Jansizian Memorial Scholarship
Stacey Fraser, Glasgow, Nova Scotia
Boston Symphony Orchestra Scholarship
Jenny Shang-Chen Fu, Taiwan
Stuart Haupt Scholarship
Virginia Green, Durham, NC
Dorothy and Montgomery Crane Scholarship
Jennifer Griffith, Baltimore, MD
Mary H. Smith Scholarship
Anne Harley, Brighton, MA
Elizabeth Kennedy, St. Louis, MO
Boston Symphony Orchestra Scholarship
Jennifer Marquette, Indiana, PA
Julia Oesch, Hattershein, Germany
Claire and Millard Pryor Scholarship
David Ossenfort, Tuckahoe, NY
Tanglewood Programmers and Ushers Scholarship
Savitri Pedraglio, Wardha, India
Sarah Pelletier, Attleboro, MA
Cynthia L. Spark Scholarship
Cynthia Plumb, Storrs, CT
Eugene Cook Scholarship
Anne Riesenfeld, Cambridge, MA
Chad Smith, Gettysburg, PA
Tisch Foundation Scholarship
Katherine Soscia, Rochester, NY
Richard F. Gold Memorial Scholarship
Lynn Spurgat, St. Joseph, MO
Leah Summers, Miami, FL
Andrall and Joanne Pearson Scholarship
Christine Szabo, Ontario, Canada
Shawn Verges, Sudell, LA
Boston Symphony Orchestra Scholarship
Jennifer Wagner, Louisville, KY
Dana Whiteside, Jamaica Plain, MA
Nat Cole Memorial Scholarship

Boston Symphony Orchestra 1993-94

Boston Symphony Orchestra
Seiji Ozawa, Music Director

Music Directorship endowed by John Moors Cabot

First Violins
Malcolm Lowe
Concertmaster
Charles Munch chair
Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair
Victor Romanul
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair
Laura Park
Assistant Concertmaster
Edward and Bertha C. Rose chair
Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity
Lucia Lin
Forrest Foster Collier chair
Leo Panasevich
Carolyn and George Rowland chair
Gottfried Wilfinger
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity
Alfred Schneider
Muriel C. Kasdon and Marjorie C. Paley chair
Raymond Sird
Ruth and Carl Shapiro chair
Ikuko Mizuno
Amnon Levy
Theodore W. and Evelyn Berenson Family chair
*Jerome Rosen
*Sheila Fiekowsky
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang

Second Violins
Marylou Speaker Churchill
Principal
Fahnestock chair
Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Edgar and Shirley Grossman chair
Joseph McGauley
Leonard Moss
*Harvey Seigel
*Nancy Bracken
*Aza Raykhtsaum
Ronan Lefkowitz
*Bonnie Bewick
*James Cooke
§Joseph Conte
§Joseph Scheer
§Lisa Crockett

Violas
Rebecca Young
Principal
Charles S. Dana chair

Assistant Principal
Anne Stoneman chair, fully funded in perpetuity
Ronald Wilkison
Lois and Harlan Anderson chair
Robert Barnes
Burton Fine
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka
§Emily Bruell

Cellos
Jules Eskin
Principal
Philip R. Allen chair
Martha Babcock
Assistant Principal
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
*Robert Ripley
Richard C. and Ellen E. Paine chair, fully funded in perpetuity
Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
*Ronald Feldman
Charles and JoAnne Dickinson chair
*Jerome Patterson
*Jonathan Miller
*Owen Young
John F. Cogan, Jr., and Mary Cornille chair

Basses
Edwin Barker
Principal
Harold D. Hodgkinson chair
Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Leith Family chair, fully funded in perpetuity
John Salkowski
Joseph and Jan Brette Hearne chair
*Robert Olson
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*Dennis Roy

Flutes

Principal
Walter Piston chair

Assistant Principal
Marian Gray Lewis chair, fully funded in perpetuity
Fenwick Smith
Acting Assistant Principal
Myra and Robert Kraft chair
§Catherine Payne

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Principal
Mildred B. Remis chair
Wayne Rapier
Keisuke Wakao
Assistant Principal

**Participating in a system of rotated seating*
‡On sabbatical leave
§Substituting, Tanglewood 1994

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets

Principal
Ann S.M. Banks chair
Thomas Martin
Acting Principal
William R. Hudgins
Acting Assistant Principal
§Julie Vaverka

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair
Roland Small
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
Charles Kavalovski
Principal
Helen Sagoff Slosberg chair
Richard Sebring
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Margaret Andersen Congleton chair
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

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Charles Schlueter
Principal
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Associate Principal
Thomas Rolfs

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
‡Everett Firth
Sylvia Shippen Wells chair

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Thomas Gauger
Peter and Anne Brooke chair
Frank Epstein
J. William Hudgins
Timothy Genis
Assistant Timpanist

Harps
Ann Hobson Pilot
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Willona Henderson Sinclair chair
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Shinn Hirayama, *Colmar, France*
Christine Kiang, *Bridgewater, NJ*
Aimée Llewellyn, *Fairfax, VA*
Stacy Markowitz, *Ithaca, NY*
Kaycee Milne, *Las Vegas, NV*
Monica Ransom, *Farmington, CT*
Pamela Saxena, *Montclair, NJ*
Ji Hyun Son, *Tenafly, NJ*
William Stadel, *Stamford, CT*
Timothy Walt, *Williamstown, MA*
Hilan Warshaw, *New York, NY*
Amy Wood, *Harvard, MA*

Second Violin
Adam Baer, *Bellmore, NY*
Jessica Chow, *Davis, CA*
Marlisa del Cid, *Fairfax, VA*
Noah Gedrich, *Irvington, NY*
William Hakim, *Summit, NJ*
Katharina Karner, *Graz, Austria*
Lauren Kim, *Jasper, AL*
Susannah Kussmaul, *Media, PA*
Melissa Lesniak, *Boca Raton, FL*
Aron Mujumdar, *Birmingham, AL*
Alexia Taylor, *Lee, NH*
Hillary Zipper, *Cumberland, ME*

Viola
George Davis, *Montgomery, AL*
Karen Freeman, *Bedford, MA*
Julie Giattina, *Birmingham, AL*
Isabel O'Meara, *Northport, NY*
Ben Landsverk, *Portland, OR*
Hannah Richmond, *Newton Ctr., MA*
Doris Tse, *Kowloon, Hong Kong*
Mercy Vaillancourt, *Woonsocket, RI*
Abigail Wilson, *Charlottesville, VA*

Cello
Susan Babini, *Mesa, AZ*
Michael Buck, *Scarsdale, NY*
Gretta Cohn, *Dix Hills, NY*
Ariel de Wolf, *Richmond, CA*
Jennifer Eldridge, *Kingsport, TN*
Fay Ferency, *Hingham, MA*
Renée Goubeaux, *Upper Arlington, OH*
Michael Hakim, *Summit, NJ*
Antonio Innaimo, *Middlebury, CT*
Douglas Jameson, *Newport, RI*
Kristen Jones, *Delmar, NY*
Matthew McFarlane, *Montréal, Quebec*
Sang-hee Moon, *Taipei*
Cathey Park, *Beaverton, OR*
Cynthia Racine, *Haiti*
Jacob Szekely, *Lexington, KY*

Double Bass
Eric Bernasek, *Lawrenceville, NJ*
Charles Carleton, *Westport, CT*
Stephen Dress, *Longmeadow, MA*
David Grossman, *New York, NY*
Karen Levy, *Greer, SC*
Colin O'Bryan, *Troy, NY*
Michael O'Connell, *Newport, RI*

Flute
Julee Avallone, *Amston, CT*
Amy Guitry, *Worthington, OH*
Robert Pagan, *Brooklyn, NY*
Joan Susie Woo, *Glendale, CA*

Oboe
Naomi Bensdorf, *Evanston, IL*
Katrena Mergen, *Mt. Kisco, NY*
Katinha Montoya, *Coon Rapids, MN*
Amber Vora, *Houston, TX*

Clarinet
David Chang, *Corona, CA*
Emily Codieck, *Eugene, OR*
Keith Lipson, *Malibu, CA*
Daniel Schwab, *Berkeley, CA*

Bassoon
Patricia Dusold, *Glenn Dale, MD*
Erik Höltje, *Wilmette, IL*
Hazel Malcomson, *Carlisle, MA*
Laurel Sharp, *Johnstown, OH*

Horn
Russell Beebe, *Billerica, MA*
Nicole Cash, *Annandale, VA*
Katherine Higgins, *Wadsworth, OH*
Jennifer Montone, *Burke, VA*
Hans Sachs, *Tacoma, WA*

Trumpet
Paul Bhasin, *Westfield, NJ*
Daniel Lee, *Vienna, VA*
Robert Singer, *Reston, VA*
Michael Zonshine, *Agoura Hills, CA*

Tenor Trombone
Sarah Privler, *Sterling, VA*
Colin Williams, *Westboro, MA*

Bass Trombone
Sean Gavin, *St. Paul, MN*

Tuba
Charles Kerrigan, *Rockville, NY*

Timpani/Percussion
Marc Damoulakis, *Westborough, MA*
Daniel Dupuis, *Laguna Niguel, CA*
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This summer marks the 29th season of the Boston University Tanglewood Institute. Since 1966, the Boston University Tanglewood Institute has been a summer program of Boston University and the Tanglewood Music Center. The Institute includes four Young Artists Programs for students aged 14 to 18 (Instrumental, Vocal, Piano, and Composition), six Institute Seminars for students aged 14 and older (Flute, Harp, Clarinet, Empire Brass, Saxophone, and Listening and Analysis), and the Adult Music Seminars. Many of the Institute's students receive financial assistance from funds contributed by individuals, foundations, and corporations to the Boston University Tanglewood Institute Scholarship Fund. If you would like further information about the Institute, please stop by the BUTI Office on Tanglewood's Leonard Bernstein Campus or call (413) 637-1430.

Additional Acknowledgments

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The following endowed funds provide extraordinary support for the teaching activities of the Tanglewood Music Center:

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The Tanglewood Music Center also acknowledges with gratitude

- the generosity of the Bose Corporation, which has provided loudspeaker systems for performances in Seiji Ozawa Hall throughout the 1994 Tanglewood season
- TDK Electronics Corporation, for the donation of audio cassettes for use in recording

The Tanglewood Music Center is also supported in part through a grant from the National Endowment for the Arts.

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SEIJI OZAWA

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TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed," which "any builder could accomplish without the



After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concert-goers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941), and for improved Tanglewood Music Center facilities. As of 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associ-



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Today Tanglewood annually draws more than 300,000 visitors. In addition to the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Prelude concerts and Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and in recent years a weekend of jazz has been added to close the summer. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Tanglewood provides much more than a setting for the concerts offered by the Boston Symphony Orchestra. It is also the site of the Tanglewood Music Center, one of the world's most influential centers for advanced musical study, and which has been maintained by the Boston Symphony Orchestra since its establishment in 1940 under the leadership of Serge Koussevitzky. With Leon Fleisher now in his tenth year as its Artistic Director, the Tanglewood Music Center continues to provide a wide range of specialized training and experience for young musicians from all over the world.

With the 1994 session this summer, the Tanglewood Music Center enters a new era. The newly constructed Seiji Ozawa Hall—along with its backstage facilities, Green Room, TMC orchestra library, and instrument storage space all located in the Leonard Bernstein Performers Pavilion—serves as the focal point of the new Leonard Bernstein Campus, which also encompasses the Leon Fleisher Carriage House with chamber music coaching studios and offices; the Aaron Copland Library, in a cottage adjacent to the refurbished carriage house; a new Rehearsal Hall; and additional coaching studios throughout the campus. With the inauguration of Seiji Ozawa Hall on July 7, 1994, and the opening of the Leonard Bernstein Campus this summer, all involved with the Tanglewood Music Center look toward the twenty-first century newly inspired, with a renewed sense of purpose.

The school opened formally on July 8, 1940, with speeches—Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World"—and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which was written for the ceremony and arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

The emphasis at the Tanglewood Music Center has always been not on sheer *technique*, which students learn with their regular private teachers, but on *making music*. Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music, vocal music, and the orchestral literature with talented fellow musicians under the coaching of a master-musician-teacher. Many of the pieces learned this way are performed in TMC recitals; each summer brings exciting performances by talented young professionals beginning a love affair with a great piece of music.

The Tanglewood Music Center Orchestra performs weekly in concerts covering the entire repertory under the direction of student conductors as well as members of the



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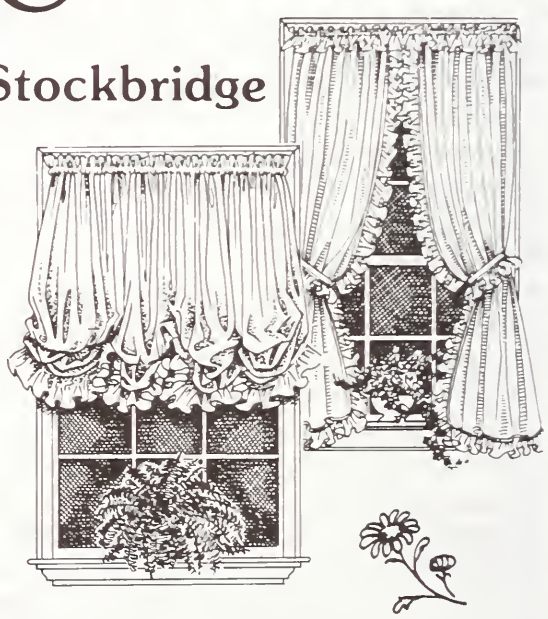
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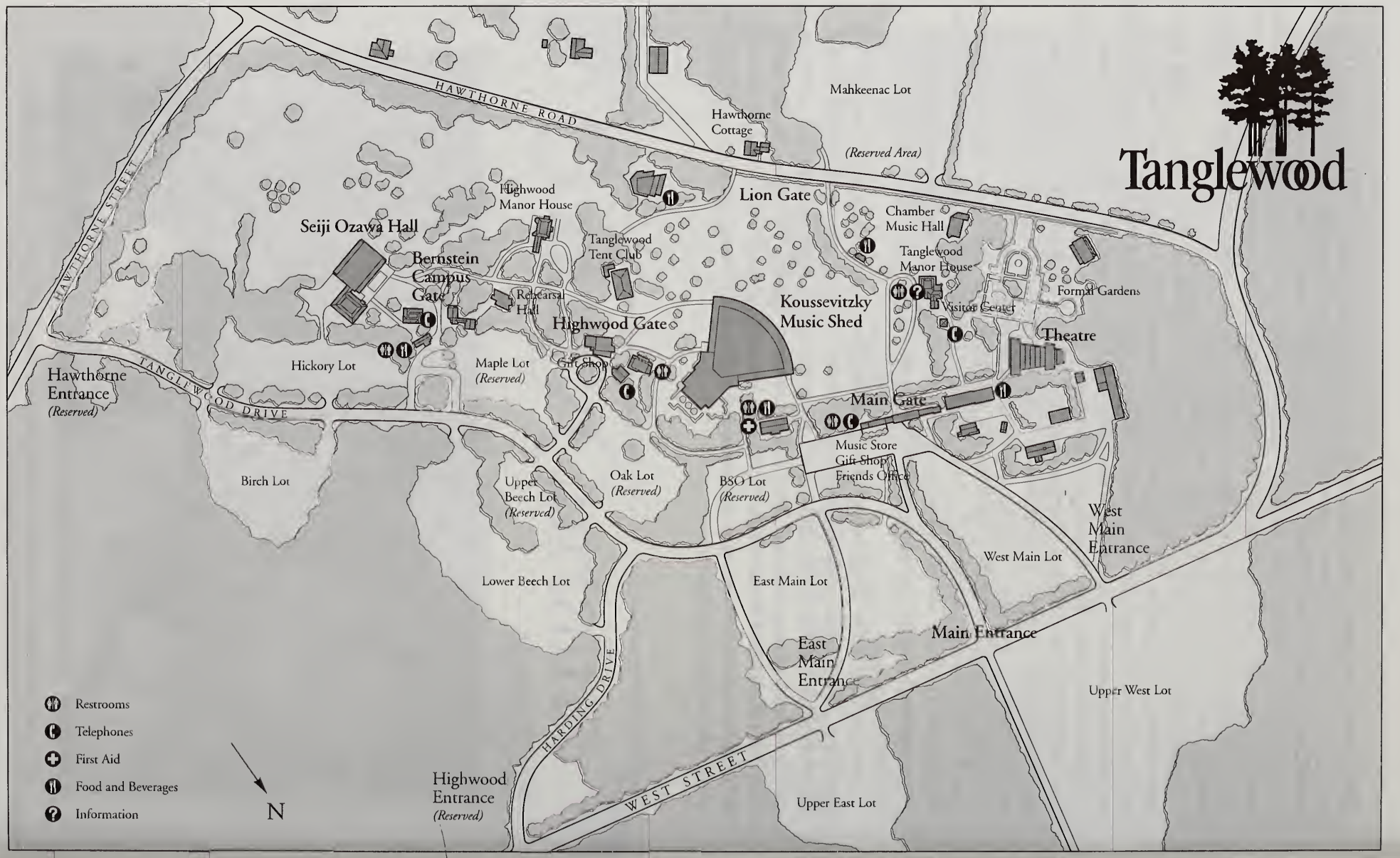
TMC faculty and guest conductors present at Tanglewood to lead BSO concerts. The quality of the TMC Orchestra, assembled for just eight weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of this annual corps of young people on the verge of professional careers as instrumentalists, singers, conductors, and composers. But it is worth noting that 20% of the members of the major orchestras in this country have been students at the Tanglewood Music Center, with that figure constantly rising.

Today there are three principal programs at the Tanglewood Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, singers, and composers. Other courses of instruction include the Conducting Class, from which members are selected for public performance, and the Phyllis Curtin Seminar for Singers. In 1966, educational programs at Tanglewood were extended to younger students, mostly of high-school age, when Erich Leinsdorf invited the Boston University School for the Arts to become involved with the Boston Symphony Orchestra's activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs that offer individual and ensemble instruction to talented younger musicians, with nine separate programs for performers and composers.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.



TMC Artistic Director Leon Fleisher working with the Tanglewood Music Center Orchestra


Tanglewood
HAWTHORNE ROAD
HAWTHORNE STREET
TANGLEWOOD DRIVE
HARDING DRIVE
WEST STREET
Mahkeenac Lot
Hawthorne Cottage
(Reserved Area)
Lion Gate
Highwood Manor House
Seiji Ozawa Hall
Bernstein Campus Gate
Tanglewood Tent Club
Rehearsal Hall
Highwood Gate
Chamber Music Hall
Tanglewood Manor House
Visitor Center
Formal Gardens
Koussevitzky Music Shed
Theatre
Hickory Lot
Maple Lot (Reserved)
Gift Shop
Hawthorne Entrance (Reserved)
Main Gate
Music Store
Gift Shop
Friends Office
Birch Lot
Upper Beech Lot (Reserved)
Oak Lot (Reserved)
BSO Lot (Reserved)
West Main Entrance
West Main Lot
Lower Beech Lot
East Main Lot
Main Entrance
East Main Entrance
Upper West Lot
Highwood Entrance (Reserved)
Upper East Lot
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IN CONSIDERATION OF OUR PERFORMING ARTISTS AND PATRONS

Latecomers will be seated at the first convenient pause in the program. If you must leave early, kindly do so between works or at intermission.

Please refrain from smoking, eating, or drinking in the Music Shed and Concert Hall.

Please note that the use of audio or video recording equipment during concerts and rehearsals at Tanglewood is prohibited. Video cameras may not be carried into the Koussevitzky Music Shed or Seiji Ozawa Hall during concerts or rehearsals.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash may disturb other listeners as well as the performers.

Pagers and watch alarms should be switched off during the concert.

Thank you for your cooperation.

TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-1940. For weekly program information on all Tanglewood concerts and Tanglewood Music Center events, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on BSO concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call TICKETMASTER at (617) 931-2000 in Boston; (413) 733-2500 in western Massachusetts; (212) 307-7171 in New York City; or 1-800-347-0808 in other areas. Please note that there is a service charge for tickets purchased by phone.

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Concert Hall are not valid for specially priced events.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE, thanks to a generous grant from TDK, the world's largest manufacturer of audio and video tapes. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children admitted without charge must sit with their parent/guardian on the lawn, and that children under the age of five *must* be seated on the rear half of the lawn. Please note, too, that children under the age of five are not permitted in the Koussevitzky Music Shed or Seiji Ozawa Hall during concerts. The free ticket policy does not extend to Popular Artists concerts or to groups of children. Organized children's groups (15 or more) should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $11.50 and available at the Tanglewood box office.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the areas of the Main Gate and many of the parking areas.

PARKING FOR THE PHYSICALLY HANDICAPPED is available; please ask the parking attendants.

AUDIO SYSTEMS FOR THE HEARING IMPAIRED (portable FM-radio receivers with earphones) are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall. Please speak with an usher for more information.

REST ROOMS, WATER FOUNTAINS, AND PAY PHONES, INCLUDING FACILITIES FOR THE HANDICAPPED, may be located on the map opposite.

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MAIN GATE:
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Saturday: 9:30am to 4pm
6pm to closing of the grounds
Sunday: 10am to 6pm (Glass House)
noon to 6pm (Music Store)

HIGHWOOD GATE:
Closed during performances
Friday: 5:30pm to closing of the grounds
Saturday: 9:30am to 1 pm
6pm to closing of the grounds
Sunday: noon to 6pm
Weeknight concerts, Seiji Ozawa Hall:
7pm through intermission



THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate. PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate or Bernstein Gate for Concert Hall events.

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

FOOD AND BEVERAGES can be obtained in the cafeterias on either side of the lawn and at other locations as noted on the map. Visitors are invited to picnic before concerts.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Daytime hours are 10 a.m. to 4 p.m. Monday through Friday, 9 a.m. to 4 p.m. on Saturday, and 10 a.m. to 6 p.m. on Sunday. Evening hours are from 5:30 p.m. until the grounds close on Friday, from 6 p.m. on Saturday, and from 7 p.m. on Ozawa Hall concert nights. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

THE TANGLEWOOD MUSIC STORE, adjacent to the Main Gate and operated by the Boston Symphony Orchestra, stocks music books, recordings, scores, sheet music, and musical supplies. Whenever available, records and cassettes feature the repertory and artists heard at Tanglewood concerts. Except on Sunday, when it is open from noon to 6 p.m., the Tanglewood Music Store's hours are the same as those for the gift shops.

The Boston Symphony Orchestra and the Tanglewood Music Center are funded in part by the National Endowment for the Arts, and by the Massachusetts Cultural Council, a state agency.

Tanglewood Visitor Center

This summer Tanglewood opens a Visitor Center on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center will provide information on all aspects of Tanglewood and inform visitors about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate. This exhibit is an expanded version of the display formerly housed at the Hawthorne Cottage near the Lion Gate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, Visitor Center hours are 10 a.m. to 4 p.m. Monday through Friday; 9 a.m. to 4 p.m. on Saturday; 6 p.m. until twenty minutes after the end of concerts on Friday and Saturday nights; and from 1 p.m. to 5 p.m. on Sunday. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

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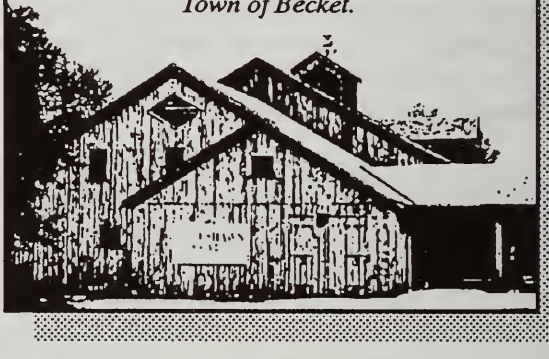
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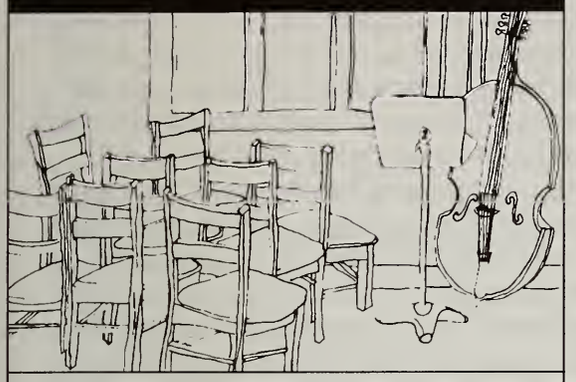
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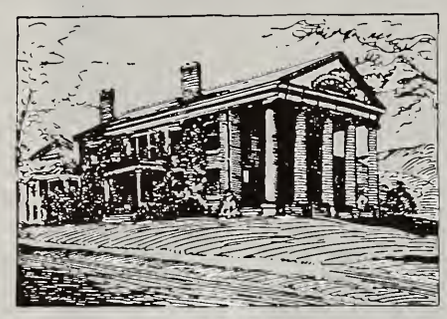
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Tanglewood Music Center

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SEIJI OZAWA



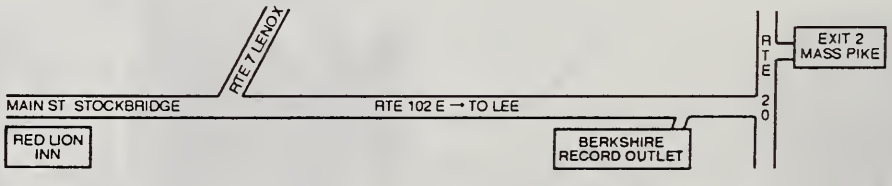
This season Seiji Ozawa celebrates his twentieth anniversary as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his twenty years as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on seven occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and further tours in 1984, 1988, and 1991. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on four occasions since 1978, most recently in December 1989, as part of a tour that also included the BSO's first concerts in Hong Kong. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, a tour to the midwestern United States in March 1983, and an eight-city tour spanning the continent in the spring of 1991.

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In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho Gakuen School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, and the Toronto Symphony, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He won an Emmy award for the Boston Symphony Orchestra's PBS television series "Evening at Symphony."

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies (the Third and Sixth having been recorded for future release), Mahler's *Kindertotenlieder* with Jessye Norman, Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. Recordings on Deutsche Grammophon include Tchaikovsky's *Nutcracker*; violin concertos of Bartók and Moret with Anne-Sophie Mutter; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame* with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, on Sony Classical; Strauss's *Don Quixote* with Yo-Yo Ma, Mendelssohn's Violin Concerto with Isaac Stern, and music of Berlioz and Debussy with Frederica von Stade, on Sony Classical/CBS Masterworks; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

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Malcolm Lowe
Concertmaster
Charles Munch chair

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair

Victor Romanul
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair

Laura Park
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Leo Panasevich
Carolyn and George Rowland chair

Gottfried Wilfinger
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

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Muriel C. Kasdon and Marjorie C. Paley chair

Raymond Sird
Ruth and Carl Shapiro chair

Ikuko Mizuno

Amnon Levy
Theodore W. and Evelyn Berenson Family chair

*Jerome Rosen

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

Second Violins

Marylou Speaker Churchill
Principal
Fahnestock chair

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Harvey Seigel

*Nancy Bracken

*Aza Raykhtsaum

Ronan Lefkowitz

*Bonnie Bewick

*James Cooke

§Joseph Conte

§Joseph Scheer

§Lisa Crockett

Violas

Rebecca Young
Principal
Charles S. Dana chair

Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

**Participating in a system of rotated seating*

‡*On sabbatical leave*

§*Substituting, Tanglewood 1994*



Robert Barnes
Burton Fine
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka
§ Emily Bruell

Cellos
Jules Eskin
Principal
Philip R. Allen chair
Martha Babcock
Assistant Principal
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
*Robert Ripley
Richard C. and Ellen E. Paine chair, fully funded in perpetuity
Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
*Ronald Feldman
Charles and JoAnne Dickinson chair
*Jerome Patterson
*Jonathan Miller
*Owen Young
John F. Cogan, Jr., and Mary Cornille chair

Basses
Edwin Barker
Principal
Harold D. Hodgkinson chair
Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Leith Family chair, fully funded in perpetuity
John Salkowski
Joseph and Jan Brett Hearne chair
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy

Flutes
———
Principal
Walter Piston chair
———
Assistant Principal
Marian Gray Lewis chair, fully funded in perpetuity
Fenwick Smith
Acting Assistant Principal
Myra and Robert Kraft chair
§ Catherine Payne

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Principal
Mildred B. Remis chair
Wayne Rapier
Keisuke Wakao
Assistant Principal

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
———
Principal
Ann S.M. Banks chair
Thomas Martin
Acting Principal
William R. Hudgins
Acting Assistant Principal
§ Julie Vaverka

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair
Roland Small
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
Charles Kavalovski
Principal
Helen Sagoff Slosberg chair
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Associate Principal
Thomas Rolfs

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
‡Everett Firth
Sylvia Shippen Wells chair

Percussion
Thomas Gauger
Peter and Anne Brooke chair
Frank Epstein
Peter Andrew Lurie chair
J. William Hudgins
Timothy Genis
Assistant Timpanist

Harps
Ann Hobson Pilot
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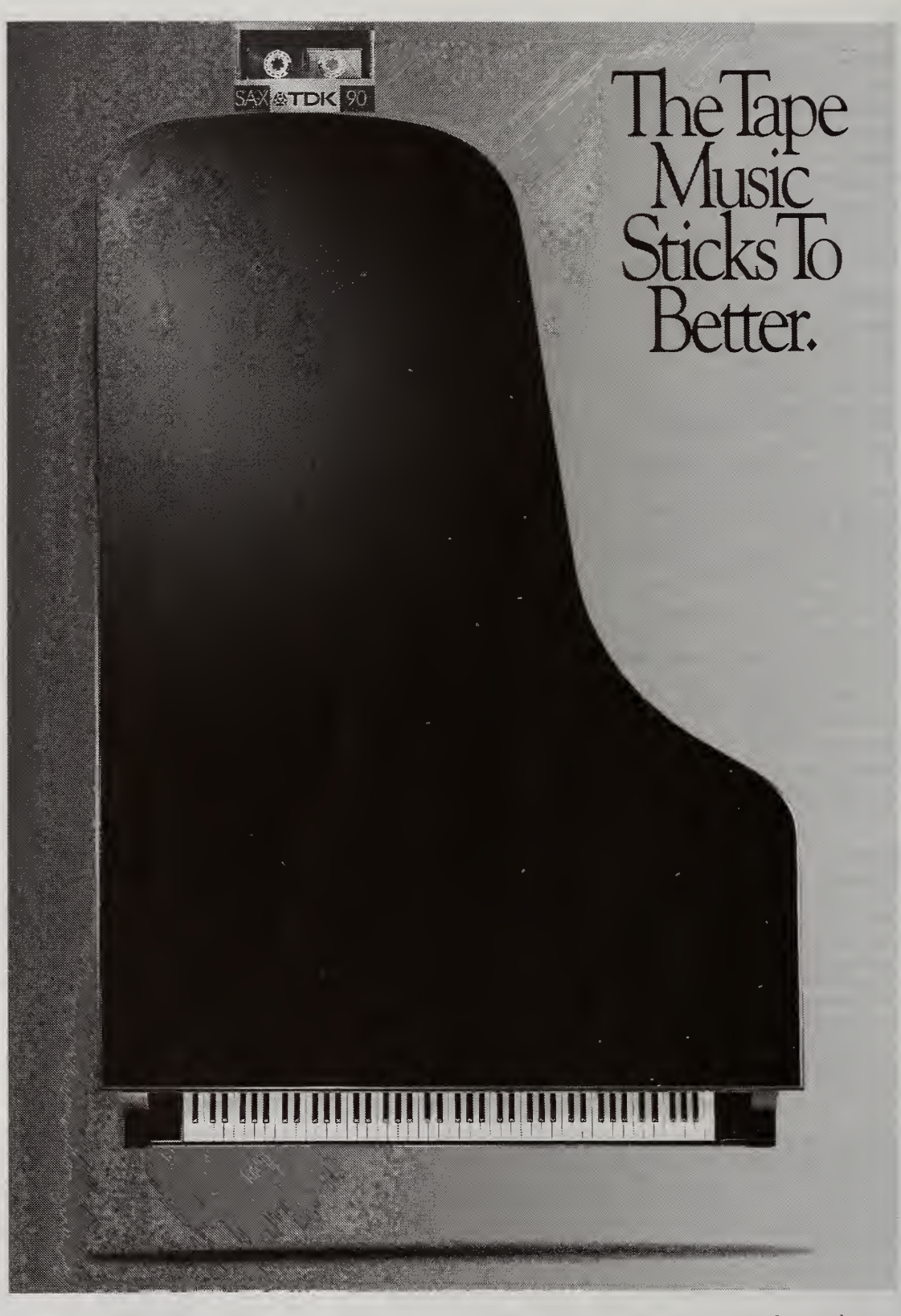
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A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 113th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players; and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).



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In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Now celebrating his twentieth anniversary as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser. He had previously been appointed an artistic director of the Tanglewood Festival, in 1970. During his tenure as music director Mr. Ozawa has continued to maintain the orchestra's reputation at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a recent series of commissions from composers including Henri Dutilleux, Lukas Foss, Alexander Goehr, John Harbison, Hans Werner Henze, and Yehudi Wyner. Under his direction the orchestra has also expanded its recording activities, to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World labels.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.



Seiji Ozawa, the Boston Symphony Orchestra, and the Tanglewood Festival Chorus at Symphony Hall, September 1989

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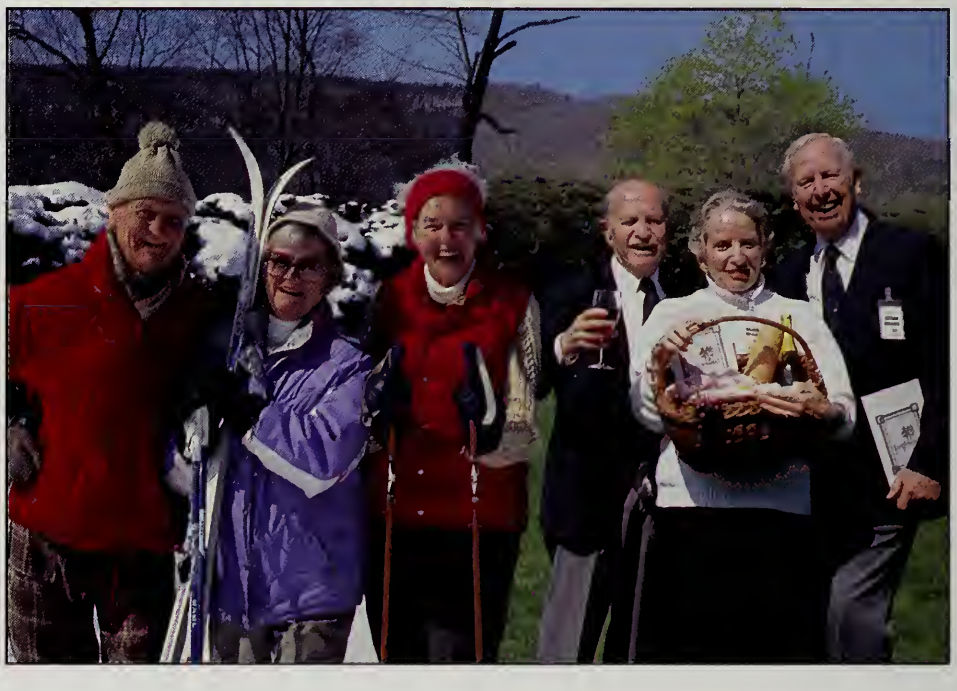
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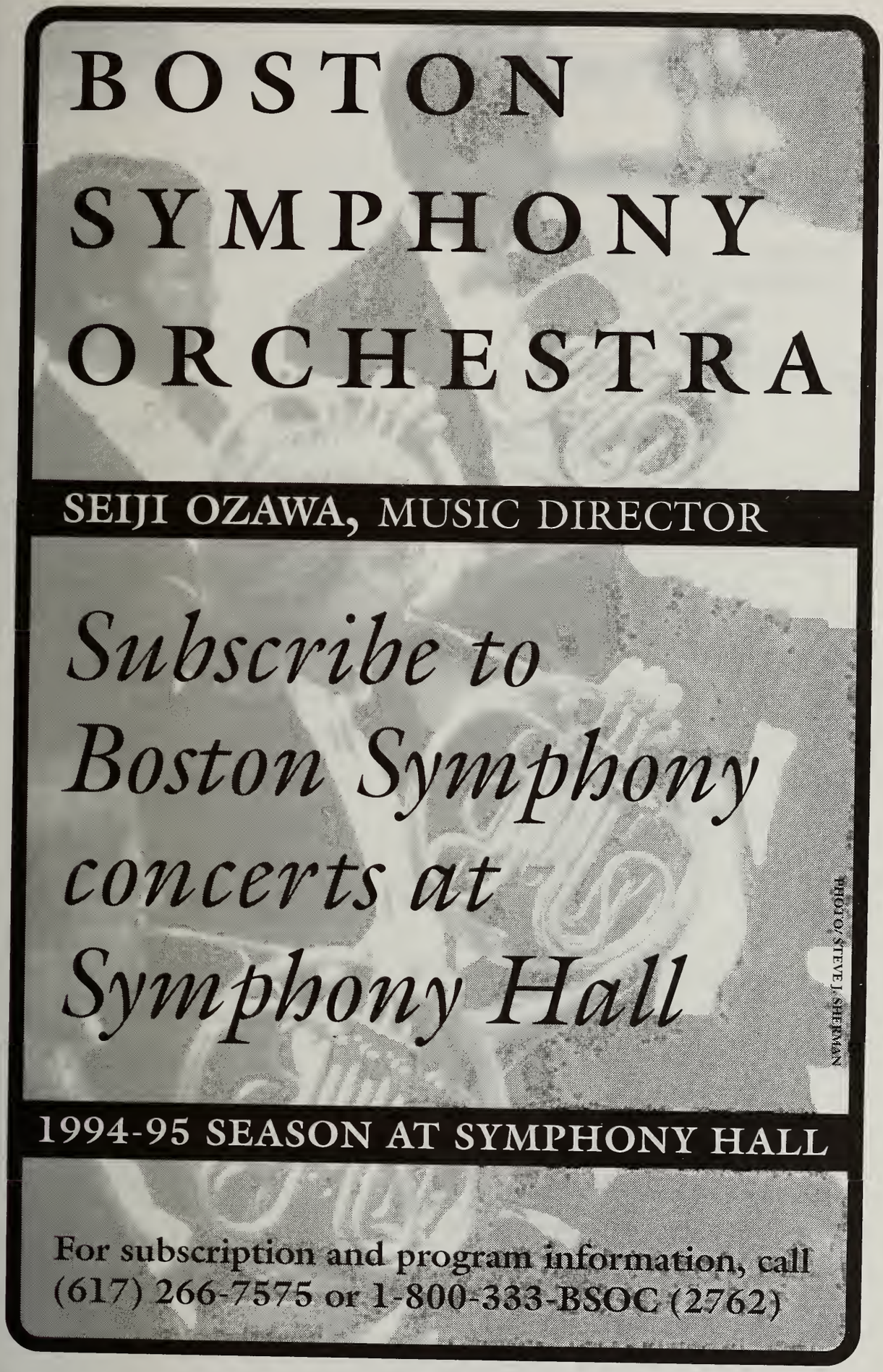


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SEIJI OZAWA HALL
TANGLEWOOD

Wednesday, August 3, at 8:30

HERMANN PREY, baritone
LEONARD HOKANSON, piano

SCHUBERT *Winterreise*, D.911

Gute Nacht
(Good Night)
Die Wetterfahne
(The Weathervane)
Gefrorne Tränen
(Frozen Tears)
Erstarrung
(Numbness)
Der Lindenbaum
(The Linden Tree)
Wasserflut
(The Deluge)
Auf dem Flusse
(By the Stream)
Rückblick
(Retrospect)
Irrlicht
(Will-o'-the Wisp)
Rast
(Rest)
Frühlingstraum
(A Dream of Spring)
Einsamkeit
(Loneliness)
Die Post
(The Mail-Coach)
Der greise Kopf
(The Gray Head)
Die Krähe
(The Crow)
Letzte Hoffnung
(Last Hope)
Im Dorfe
(In the Village)
Der stürmische Morgen
(The Stormy Morning)
Täuschung
(Delusion)
Der Wegweiser
(The Guidepost)
Das Wirtshaus
(The Inn)
Mut
(Courage)
Die Nebensonnen
(The Mock-Suns)
Der Leiermann
(The Organ-Grinder)

Text and translation are being distributed separately.

There will be no intermission.

Leonard Hokanson plays the Steinway piano.

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SEIJI OZAWA HALL
TANGLEWOOD

Wednesday, August 3, at 8:30

HERMANN PREY, baritone
LEONARD HOKANSON, piano

SCHUBERT *Winterreise*, D.911

Text and Translation

Gute Nacht

Fremd bin ich eingezogen,
Fremd zieh' ich wieder aus.
Der Mai war mir gewogen
Mit manchem Blumenstrauss.
Das Mädchen sprach von Liebe,
Die Mutter gar von Eh'—
Nun ist die Welt so trübe,
Der Weg gehüllt in Schnee.

Ich kann zu meiner Reisen
Nicht wählen mit der Zeit:
Muss selbst den Weg mir weisen
In dieser Dunkelheit.
Es zieht ein Mondenschatten
Als mein Gefährte mit,
Und auf den weissen Matten
Such' ich des Wildes Tritt.

Was soll ich länger weilen,
Dass man mich trieb hinaus?
Lass irre Hunde heulen
Vor ihres Herren Haus!
Die Liebe liebt das Wandern—
Gott hat sie so gemacht—
Von Einem zu den Andern—
Fein Liebchen, gute Nacht!

Will dich im Traum nicht stören,
Wär' Schad um deine Ruh',
Sollst meinen Tritt nicht hören—
Sacht, sacht, die Türe zu!
Schreib' im Vorübergehen
Ans Tor dir: gute Nacht,
Damit du mögest sehen,
An dich hab' ich gedacht.

Good Night

A stranger I came here,
A stranger I leave again.
May had lulled me
with many bouquets of flowers.
The girl spoke of love,
her mother even of marriage—
now the world is so sad,
the path hidden in snow.

For my journey, I cannot
choose the time:
I must find my own way
in this darkness.
A shadow cast by the moon
moves along as my companion,
and on the white meadows
I seek the tracks of the deer.

Why should I wait longer
until they drive me out?
Let wandering dogs howl
before their master's house!
Love loves to wander—
God made it so—
from one to another:
fair love, good night!

I don't want to disturb your dreams,
it would be a pity for your sleep,
you won't hear my footstep—
gently, gently close the door!
In passing by, I write
on your door: "Good night!"
so that you will be able to see
that I was thinking of you.

Please turn the page quietly,
and only after the music has stopped.

Die Wetterfahne

Der Wind spielt mit der Wetterfahne
Auf meines schönen Liebchens Haus.
Da dacht' ich schon in meinem Wahne,
Sie pfiff den armen Flüchtling aus.

Er hätt' es eher bemerken sollen,
Des Hauses aufgestecktes Schild,
So hätt' er nimmer suchen wollen
Im Haus ein treues Frauenbild.

Der Wind spielt drinnen mit den Herzen,
Wie auf dem Dach, nur nicht so laut.
Was fragen sie nach meinen Schmerzen?
Ihr Kind ist eine reiche Braut.

The Weathervane

The wind plays with the weathervane
on the house of my lovely sweetheart.
I thought, in my delusion,
it was whistling the poor fugitive out of town.

I should have noticed it before—
that house's signboard—
then I'd never have sought
in this house a faithful woman.

The wind plays with the hearts inside,
just as on the roof, only not so loud.
What do they care about my pains?
Their child is a rich bride.

Gefrorne Tränen

Gefrorne Tropfen fallen
Von meinen Wangen ab:
Ob es mir denn entgangen,
Dass ich geweinet hab'?

Ei Tränen, meine Tränen,
Und seid ihr gar so lau,
Dass ihr erstarrt zu Eise,
Wie kühler Morgentau?

Und dringt doch aus der Quelle
Der Brust so glühend heiss,
Als wolltet ihr zerschmelzen
Des ganzen Winters Eis.

Frozen Tears

Frozen tears fall
from my cheeks:
Have I failed to notice
that I was crying?

Oh, tears, my tears . . .
are you so lukewarm
that you can freeze to ice,
like cool morning dew?

And yet you are squeezed from the
well of my breast so glowing hot,
as if you wanted to melt
all the winter's ice.

Erstarrung

Ich such' im Schnee vergebens
Nach ihrer Tritte Spur,
Wo sie an meinem Arme
Durchstrich die grüne Flur.

Ich will den Boden küssen,
Durchdringen Eis und Schnee
Mit meinen heissen Tränen,
Bis ich die Erde seh'.

Wo find' ich eine Blüte,
Wo find' ich grünes Gras?
Die Blumen sind erstorben,
Der Rasen sieht so blass.

Soll denn kein Angedenken
Ich nehmen mit von hier?
Wenn meine Schmerzen schweigen,
Wer sagt mir dann von ihr?

Numbness

I seek vainly in the snow
for the trace of her footstep,
where she, on my arm,
once crossed the green meadow.

I want to kiss the ground,
press through ice and snow
with my hot tears
until I see the bare earth.

Where will I find a blossom?
Where can I find green grass?
The flowers have died,
the grass looks so pale.

Shall I then take no souvenir
of her away from here?
When my pains grow silent,
who then will speak to me of her?

Mein Herz ist wie erstorben,
Kalt starrt ihr Bild darin:
Schmilzt je das Herz mir wieder,
Fliesst auch ihr Bild dahin.

My heart is as if dead,
her image coldly fixed therein;
but if my heart should thaw,
her image would flow away.

Der Lindenbaum

Am Brunnen vor dem Tore
Da steht ein Lindenbaum:
Ich träumt' in seinem Schatten
So manchen süssen Traum.

Ich schnitt in seine Rinde
So manches liebe Wort;
Es zog in Freud' und Leide
Zu ihm mich immer fort.

Ich musst' auch heute wandern
Vorbei in tiefer Nacht,
Da hab' ich noch im Dunkel
Die Augen zugemacht.

Und seine Zweige rauschten,
Als riefen sie mir zu:
Komm her zu mir, Geselle,
Hier find'st du deine Ruh'!

Die kalten Winde bliesen
Mir grad' in's Angesicht,
Der Hut flog mir vom Kopfe,
Ich wendete mich nicht.

Nun bin ich manche Stunde
Entfernt von jenem Ort,
Und immer hör' ich's rauschen:
Du fändest Ruhe dort!

The Linden Tree

At the well by the gate
stands a linden tree;
I once dreamed in its shadows
many a sweet dream.

I carved into its bark
so many fond words;
in joy and sorrow,
it always drew me here.

Today I had to pass by
in deep night,
and even in the dark
I closed my eyes there.

And its branches rustled
as though they were calling to me:
"Come here to me, comrade,
here you'll find your rest!"

The cold winds blew
straight into my face.
My hat flew from my head;
I did not turn aside.

Now I am many hours
away from the place,
and still I hear the rustling:
"You'd have found peace there!"

Wasserflut

Manche Trän' aus meinen Augen
Ist gefallen in den Schnee;
Seine kalten Flocken saugen
Durstig ein das heisse Weh.

Wenn die Gräser sprossen wollen,
Weht daher ein lauer Wind,
Und das Eis zerspringt in Schollen,
Und der weiche Schnee zerrinnt.

Schnee, du weisst von meinem Sehnen:
Sag', wohin geht dein Lauf?
Folge nach nur meinen Tränen,
Nimmt dich bald das Bächlein auf.

Water's Flow

Many a tear from my eyes
has fallen in the snow;
its cold flakes thirstily
suck in the burning sorrow.

When the grass is ready to sprout,
a gentle wind will blow past,
and the ice will break in floes,
and the soft snow will melt away.

Snow, you know of my longing:
Tell me, where will you flow?
Just follow where my tears flow,
and soon the brooklet will receive you.

Please turn the page quietly.

Wirst mit ihm die Stadt durchziehen,
Munt're Strassen ein und aus:
Fühlst du meine Tränen glühen,
Da ist meiner Liebsten Haus.

If you go with them through the town,
in and out of merry streets,
when you feel my tears glowing,
there is my sweetheart's house.

Auf dem Flusse

Der du so lustig rauschtest,
Du heller, wilder Fluss,
Wie still bist du geworden,
Gibst keinen Scheidegruss.

Mit harter starrer Rinde
Hast du dich überdeckt,
Liegst kalt und unbeweglich
Im Sande ausgestreckt.

Im deine Decke grab' ich
Mit einem spitzen Stein
Den Namen meiner Liebsten
Und Stund' und Tag hinein.

Den Tag des ersten Grusses,
Den Tag, an dem ich ging,
Um Nam' und Zahlen windet
Sich ein zerbroch'ner Ring.

Mein Herz, in diesem Bache
Erkennst du nun dein Bild?
Ob's unter seiner Rinde
Wohl auch so reissend schwillt?

By the Stream

You who rippled so merrily,
you bright, wild river,
how silent you've become!
You give me no farewell.

With a hārd, stiff rind
have you covered yourself;
you lie cold and unmoving
stretched out in the sand.

In your crust I carve
with a pointed stone
the name of my beloved
and the hour and day.

And the day of our first meeting,
and the day on which I departed;
around the name and dates
winds a broken ring.

My heart, in this brook
do you recognize your own image?
I wonder if, under its cover,
you surge just as strongly?

Rückblick

Es brennt mir unter beiden Sohlen,
Tret' ich auch schon auf Eis und Schnee.
Ich möcht' nicht wieder Atem holen,
Bis ich nicht mehr die Türme seh'.

Hab' mich an jedem Stein gestossen,
So eilt' ich zu der Stadt hinaus;
Die Krähen warfen Bäll' und Schlossen
Auf meinen Hut von jedem Haus.

Wie anders hast du mich empfangen,
Du Stadt der Unbeständigkeit!
An deinen blanken Fenstern sangen
Die Lerch' und Nachtigall im Streit.

Die runden Lindenbäume blühten,
Die klaren Rinnen rauschten hell,
Und ach, zwei Mädchenaugen glühten!—
Da war's gescheh'n um dich, Gesell!

Retrospect

It's burning hot under my feet,
though I'm treading on ice and snow.
I don't want to draw another breath
until I no longer see the towers.

I've bruised myself on every stone,
I hurried so out of the city;
the crows throw snowballs and hailstones
on my head from every house.

How differently you received me,
City of inconstancy!
At your bright windows sang
the larks, competing with the nightingales.

The sturdy linden trees bloomed,
the clear streams gurgled merrily,
and, alas, two girlish eyes shone!—
and you were done for, my boy!

Kommt mir der Tag in die Gedanken,

Möcht' ich noch einmal rückwärts seh'n,
Möcht' ich zurücke wieder wanken,
Vor ihrem Hause stille steh'n.

Whenever that day comes into my thoughts,
I'd like to look back again,
I'd like to stagger back,
to stand silently before her house.

Irrlicht

In die tiefsten Felsengründe
Lockte mich ein Irrlicht hin:
Wie ich einen Ausgang finde,
Liegt nicht schwer mir in den Sinn.

Bin gewohnt das irre Gehen,
'S führt ja jeder Weg zum Ziel:
Unsre Freuden, unsre Leiden,
Alles eines Irrlichts Spiel!

Durch des Bergstroms trockne Rinnen

Wind' ich ruhig mich hinab—
Jeder Strom wird's Meer gewinnen,
Jedes Leiden auch sein Grab.

Will-o'-the-Wisp

Into the deepest rocky clefts
a will-o'-the-wisp lured me.
How to find a way out
does not greatly trouble me.

I am accustomed to going astray,
every path leads to the goal;
our joys, our sorrows—
all a will-o'-the-wisp's game!

Through the dry bed of the mountain stream,

I quietly wend my way downward—
Every stream will end in the ocean,
every sorrow, too, will find its grave.

Rast

Nun merk' ich erst, wie müd' ich bin,
Da ich zur Ruh' mich lege;
Das Wandern hielt mich munter hin
Auf unwirtbarem Wege.

Die Füsse frugen nicht nach Rast,
Es war zu kalt zum Stehen,
Der Rücken fühlte keine Last,
Der Sturm half fort mich wehen.

In eines Köhlers engem Haus
Hab' Obdach ich gefunden;
Doch meine Glieder ruhn, nicht aus:
So brennen ihre Wunden.

Auch du, mein Herz, in Kampf und Sturm
So wild und so verwegen,
Fühlst in der Still' erst deinen Wurm
Mit heissem Stich sich regen!

Rest

Now I first notice how tired I am
when I lie down to rest;
moving along had kept my spirits up
on inhospitable paths.

My feet did not ask for rest,
it was too cold to stand still;
my back did not feel its load,
the storm helped blow me onward.

In a charcoal-burner's narrow hut
I have found shelter;
but my limbs will not rest,
their wounds burn so.

You, too, my heart, in battle and storm,
so wild and so rebellious,
now in the stillness you feel
the dragon's burning sting inside!

Frühlingstraum

Ich träumte von bunten Blumen,
So wie sie wohl blühen im Mai,
Ich träumte von grünen Wiesen,
Von lustigem Vogelgeschrei.

A Dream of Spring

I dreamed of colorful flowers,
as they bloom in May;
I dreamed of green meadows,
of merry birdsong.

Please turn the page quietly.

Und als die Hähne krähten,
Da ward mein Auge wach;
Da war es kalt und finster,
Es schrien die Raben vom Dach.

Doch an den Fensterscheiben
Wer malte die Blätter da?
Ihr lacht wohl über den Träumer,
Der Blumen im Winter sah?

Ich träumte von Lieb' um Liebe,
Von einer schönen Maid,
Von Herzen und von Küssen,
Von Wonn' und Seligkeit.

Und als die Hähne krähten,
Da ward mein Herze wach;
Nun sitz' ich hier alleine
Und denke dem Traume nach.

Die Augen schliess' ich wieder,
Noch schlägt das Herz so warm.
Wann grünt ihr Blätter am Fenster?

Wann halt' ich mein Liebchen im Arm?

And as the cock crowed,
my eyes awoke;
it was cold and dark,
the ravens called from the roof.

But on the windowpane,
who painted those leaves there?
You may well laugh at the dreamer
who saw flowers in winter!

I dreamed of love for love,
of a fair maiden,
of hearts and kisses,
of rapture and bliss.

And when the cock crowed,
my heart awoke;
now I sit here alone
and think back on the dream.

I close my eyes again,
my heart still beats so warmly.
When will you turn green, leaves on the window?
When will I hold my love in my arms?

Einsamkeit

Wie eine trübe Wolke
Durch heit're Lüfte geht,
Wenn in der Tanne Wipfel
Ein mattes Lüftchen weht:

So zieh' ich meine Strasse
Dahin mit trägem Fuss,
Durch helles, frohes Leben,
Einsam und ohne Gruss.

Ach, dass die Luft so ruhig!
Ach, dass die Welt so licht!
Als noch die Stürme tobten,
War ich so elend nicht.

Loneliness

Just as a threatening cloud
floats through the clear air,
when the tops of the fir trees
stir in a gentle breeze,

thus I tread my path
onward with weary feet,
through bright, happy life
lonely and without greeting.

Ah, the air is so quiet!
Ah, the world is so bright!
When the storms were still raging
I was not so miserable.

Die Post

Von der Strasse her ein Posthorn klingt.
Was hat es, dass es so hoch aufspringt,
Mein Herz?

Die Post bringt keinen Brief für dich:
Was drängst du denn so wunderlich,
Mein Herz?

Nun ja, die Post kommt aus der Stadt,
Wo ich ein liebes Liebchen hatt',
Mein Herz?

The Mail-Coach

From the street the postillion sounds.
What is it, that you should leap up so,
my heart?

The post brings no letter for you;
why do you throb so strangely then,
my heart?

Well, the post comes from the city
where I once had a dear sweetheart,
my heart!

Willst wohl einmal hinüberseh'n,
Und fragen, wie es dort mag gehn,
Mein Herz?

Do you perhaps want to go and see
and ask how things are going there,
my heart?

Der greise Kopf

Der Reif hatt' einen weissen Schein
Mir über's Haar gestreuet.
Da glaubt' ich schon ein Greis zu sein,
Und hab' mich sehr gefreuet.

Doch bald ist er hinweggetaut,
Hab' wieder schwarze Haare,
Dass mir's vor meiner Jugend graut—
Wie weit noch bis zur Bahre!

Vom Abendrot zum Morgenlicht
Ward mancher Kopf zum Greise.
Wer glaubt's? Und meiner ward es nicht
Auf dieser ganzen Reise.

The Gray Head

The frost has strewn a white
sheen over my hair.
I thought I was already an old man,
and I rejoiced greatly.

But soon it melted away,
I have black hair again;
It makes me shudder at my youth—
how far away is my grave!

From sunset to dawn
many a head has turned white.
Who could believe it? Mine didn't
on this entire journey.

Die Krähe

Eine Krähe war mit mir
Aus der Stadt gezogen,
Ist bis heute für und für
Um mein Haupt geflogen.

Krähe, wunderliches Tier,
Willst mich nicht verlassen?
Meinst wohl, bald als Beute hier
Meinen Leib zu fassen?

Nun, es wird nicht weit mehr geh'n
An dem Wanderstabe.
Krähe, lass mich endlich sehn
Treue bis zum Grabe!

The Crow

A crow came with me
out of the town;
up to now it has ceaselessly
circled round my head.

Crow, you peculiar creature,
don't you want to leave me?
Perhaps you think, as prey,
soon to seize my body?

Well, I won't be journeying much
longer with my wanderer's staff.
Crow, let me see for once
fidelity unto the grave!

Letzte Hoffnung

Hie und da ist an den Bäumen
Manches bunte Blatt zu seh'n,
Und ich bleibe vor den Bäumen
Oftmals in Gedanken steh'n.

Schaue nach dem einen Blatte,
Hänge meine Hoffnung dran;
Spielt der Wind mit meinem Blatte,
Zittr' ich, was ich zittern kann.

Ach, und fällt das Blatt zu Boden,
Fällt mit ihm die Hoffnung ab,
Fall' ich selber mit zu Boden,
Wein' auf meiner Hoffnung Grab.

Last Hope

Here and there on the trees
a bright leaf can still be seen.
And I remain before the trees
often standing in deep thought.

I look at that one leaf,
and I hang my hopes on it;
if the wind plays with my leaf,
I tremble with all my might.

Ah, and if the leaf falls to earth,
my hopes fall with it.
I myself fall with it to the ground
and weep on the grave of my hopes.

Please turn the page quietly,
and only after the music has stopped.

Im Dorfe

Es bellen die Hunde, es rasseln die Ketten,
Es schlafen die Menschen in ihren Betten,
Träumen sich Manches, was sie nicht haben,
Tun sich im Guten und Argen erlaben:

Und morgen früh ist alles zerflossen.
Je nun, sie haben ihr Teil genossen,
Und hoffen, was sie noch übrig liessen,
Doch wieder zu finden auf ihren Kissen.

Bellt mich nur fort, ihr wachen Hunde,
Lasst mich nicht ruh'n in der
Schlummerstunde!
Ich bin zu Ende mit allen Träumen—
Was will ich unter den Schläfern säumen?

In the Village

The dogs bark, their chains rattle,
men sleep in their beds;
they dream of much that they do not have,
refreshing themselves with good and ill.

And in the morning, all is dissolved.
Still, they have enjoyed their bit,
and they hope to find what is left over
some other time on their pillows.

Bark me on my way, you watchdogs!
Let me not rest in the hour of
slumber!
I have finished with all dreaming—
Why should I linger among sleepers?

Der stürmische Morgen

Wie hat der Sturm zerrissen
Des Himmels graues Kleid!
Die Wolkenfetzen flattern
Umher in mattem Streit.

Und rote Feuerflammen
Ziehn zwischen ihnen hin.
Das nenn' ich einen Morgen
So recht nach meinem Sinn!

Mein Herz sieht an dem Himmel
Gemalt sein eig'nes Bild—
Es ist nichts als der Winter,
Der Winter kalt und wild!

The Stormy Morning

How the storm has torn asunder
heaven's gray robe!
Cloud tatters flutter
about in feeble combat.

And red tongues of flame
flash among them.
That's what I call a morning
fitting my mood!

My heart sees in the sky
its own image painted—
it is nothing but the winter,
the winter cold and wild!

Täuschung

Ein Licht tanzt freundlich vor mir her;
Ich folg' ihm nach die Kreuz und Quer;
Ich folg' ihm gern, und seh's ihm an,
Dass es verlockt den Wandersmann.
Ach! wer wie ich so elend ist,
Gibt gern sich hin der bunten List,
Die hinter Eis und Nacht und Graus
Ihm weist ein helles, warmes Haus,
Und eine liebe Seele drin.—
Nur Täuschung ist für mich Gewinn!

Delusion

A friendly light dances before me;
I follow it all over, here and there;
I follow it gladly, yet seeing
that it is leading the wanderer astray.
Ah, whoever is as miserable as I
gladly yields to this merry deceit,
which, beyond ice and night and terror
points the way to a bright, warm house,
and a loving heart within—
only deception is my gain!

Der Wegweiser

Was vermeid' ich denn die Wege,
Wo die andern Wandrer gehn,
Suche mir versteckte Stege
Durch verschneite Felsenhöhn?

The Signpost

Why do I avoid the roads
that other travelers take,
seeking the hidden paths
through snow-covered rocky heights?

Habe ja doch nichts begangen,
Dass ich Menschen sollte scheun—
Welch' ein törichtes Verlangen
Treibt mich in die Wüstenei'n?

Weiser stehen auf den Wegen,
Weisen auf die Städte zu,
Und ich wandre sonder Massen,
Ohne Ruh' und suche Ruh'.

Einen Weiser seh' ich stehen
Unverrückt vor meinem Blick;
Eine Strasse muss ich gehen,
Die noch Keiner ging zurück.

I have done nothing
to make me shun mankind—
what mad longing
drives me into this wilderness?

Signposts stand along the road,
pointing toward the towns,
and I wander ever onward,
without rest, and I seek rest.

I see a signpost standing
ever before my gaze;
I must travel a road
from which no one has ever come back.

Das Wirtshaus

Auf einen Totenacker
Hat mich mein Weg gebracht.
Allhier will ich einkehren;
Hab' ich bei mir gedacht.

Ihr grünen Totenkränze
Könnt wohl die Zeichen sein,
Die müde Wand'rer laden
Ins kühle Wirtshaus ein.

Sind denn in diesem Hause
Die Kammer'n all' besetzt?
Bin matt zum Niedersinken,
Bin tödlich schwer verletzt.

O unbarmherz'ge Schenke,
Doch weisest du mich ab?
Nun weiter denn, nur weiter,
Mein treuer Wanderstab!

The Inn

Into a cemetery
my path has led me.
Here I will turn in,
I thought to myself.

You green funeral wreaths
could well be the sign
that invites the weary traveler
into the cool inn.

Are then all the rooms
in this hostel already occupied?
I'm weary to exhaustion,
I'm wounded mortally.

O pitiless inn,
you turn me away?
Well on, then, ever on,
my trusty walking staff!

Mut

Fliegt der Schnee mir in's Gesicht,
Schüttl' ich ihn herunter.
Wenn mein Herz im Busen spricht,
Sing' ich hell und munter.

Höre nicht, was es mir sagt,
Habe keine Ohren.
Fühle nicht, was es mir klagt,
Klagen ist für Toren.

Lustig in die Welt hinein
Gegen Wind und Wetter!
Will kein Gott auf Erden sein,
Sind wir selber Götter!

Courage

If the snow flies into my face,
I brush it away.
If my heart speaks in my bosom,
I sing brightly and cheerfully.

I do not hear what it says,
I have no ears.
I do not feel its laments—
crying is for fools.

Cheerfully out into the world
in the face of wind and weather!
If there is no God on earth,
we ourselves are gods!

Please turn the page quietly,
and only after the music has stopped.

Die Nebensonnen

Drei Sonnen sah ich am Himmel stehn,
Hab' lang und fest sie angesehn;
Und sie auch standen da so stier,
Als wollten sie nicht weg von mir.

Ach, *meine* Sonnen seid ihr nicht!
Schaut andern doch in's Angesicht!
Ja neulich hatt' ich auch wohl drei:
Nun sind hinab die besten zwei.
Ging' nur die dritt' erst hinterdrein!
Im Dunkeln wird mir wohler sein.

Der Leiermann

Drüben hinter'm Dorfe
Steht ein Leiermann,
Und mit starren Fingern
Dreht er, was er kann.

Barfuss auf dem Eise
Wankt er hin und her;
Und sein kleiner Teller
Bleibt ihm immer leer.

Keiner mag ihn hören,
Keiner sieht ihn an;
Und die Hunde knurren
Um den alten Mann.

Und er lässt es gehen
Alles, wie es will,
Dreht und seine Leier
Steht ihm nimmer still.

Wunderlicher Alter,
Soll ich mit dir gehn?
Willst zu meinen Liedern
Deine Leier drehn?

—Wilhelm Müller

The Mock-Suns

I saw three suns standing in the sky,
long and fixedly I gazed at them;
and they stood there so firmly,
as though they did not want to depart
from me.
Ah, you are not my suns!
Stare into the faces of others!
Recently, indeed, I too had three:
now the best two have set.
If only the third would follow them!
In darkness it would be better for me.

The Organ-Grinder

Over beyond the village
stands an organ-grinder
and with numb fingers
he grinds as best he can.

Barefoot on the ice,
he staggers to and fro;
and his little plate
always stays empty.

No one wants to hear him,
no one looks at him;
and the dogs snarl
around the old man.

And he lets everything go by,
as it will;
he cranks, and his organ
never stands silent.

Strange old man,
am I to go with you?
Will you grind your organ
for my songs?

—translation by S.L.



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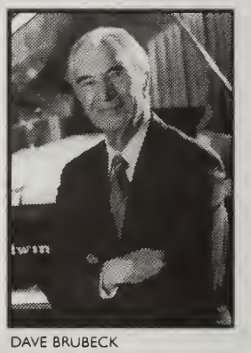
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Notes

Although the poet called his collection of texts "*Die Winterreise*," Schubert always referred to the song cycle simply as *Winterreise* and carefully omitted the article when he published the songs. The difference is not a trivial one. When we read the poems alone, we encounter simply a romantic narrative, perhaps a trifle overwrought, of an unhappy love that ends in despair, hallucination, and madness. But with Schubert's music, this bleakest and most powerfully moving of all song cycles speaks directly to the darkness, to the "winter" in each of us. Thus, as a musical composition, the cycle no longer details *the* winter journey of a particularly sensitive nineteenth-century poet, but rather the universal "winter journey," the dark night of the soul. Schubert felt himself on a winter journey when he wrote it, in two stages, during 1827, but he surely had no notion of how soon he himself would undertake the longest and darkest journey of all. Even without that foreknowledge he seems to have felt a depressing sense of apartness. One story, told years later by the composer's friend Schober, is supposed to relate to early 1827, the period in which Schubert undertook the composition of *Winterreise*. Schober recounted a plan to urge Schubert to marry an attractive young woman who was, his friends said, well disposed towards him. The composer rushed out upon hearing this and returned a half hour later to tell his startled friends that "he had run around St. Peter's Church, telling himself again and again that no happiness was granted to him on earth."

Apparently while in such a mood Schubert came across an old literary annual published in Leipzig in 1823 containing the texts of twelve poems by Wilhelm Müller (whose work had already provided the basis for *Die schöne Müllerin* four years earlier). He finished the dozen songs in February 1827 and had already made arrangements to publish them when he discovered that Müller had written twelve more poems and had published all twenty-four texts together, in a slightly revised order, in 1824. By then the first set of twelve songs was in the hands of the printer, so rather than delay publication (which would bring him a badly needed fee), Schubert set the additional twelve poems as a second part of the cycle. This meant that four poems Müller finally put late in his series—*Irrlicht*, *Rast*, *Frühlingstraum*, and *Einsamkeit* (the poet's numbers 18, 19, 21, and 22)—remained at the end of Part I of the cycle, where Schubert had composed them (numbers 9-12). He then began Part II with four new songs to poems Müller had placed in his first dozen—*Die Post*, *Der greise Kopf*, *Die Krähe*, and *Letzte Hoffnung*. The first set of twelve songs appeared in January 1828; in November of the same year, Schubert spent his last days correcting proofs for the second set, which appeared shortly after his death.

Schubert offered to perform his new songs (that is, the first twelve, all that had been composed yet) for his friends on March 4, 1827. One of them, Fritz von Hartmann, reported in his diary:

> We went to Schober's . . . because Schubert, who is Schober's lodger, had invited us to hear some new compositions of his. Everybody was assembled, but friend Schubert did not come. At last Schwind undertook to sing several of Schubert's earlier songs, which enchanted us. At half past nine we all went to the "Castle of Eisenstadt" [an inn], where Schubert too arrived soon after us and won all hearts by his amiable simplicity, although he had deceived our hopes by his artist's negligence.

What Hartmann ascribed to the simple unreliability of artistic types is more likely to be the composer's last-minute cold feet, a reluctance to expose his intensely personal songs to a wider audience. Schubert's reservations were well taken, since on another occasion, when Schober and Spaun, two of Schubert's staunchest supporters, actually

did hear the songs, they were left puzzled and confused. As Spaun recalled:

> For a time Schubert's mood became more gloomy and he seemed upset. When I asked what was the matter he merely said to me: "Well, you will soon hear it and understand." One day he said to me: "Come to Schober's today, I will sing you a couple of awe-inspiring songs. I am anxious to know what you will say about them. They have affected me more than has been the case with any other songs." So, in a voice wrought with emotion, he sang the whole of the *Winterreise* through to us [again, this was only Part I]. We were quite dumbfounded by the gloomy mood of these songs and Schober said he had liked only one song, *Der Lindenbaum*. To which Schubert said, "I like these songs more than all the others, and you will get to like them too."

Certainly it must have surprised Schubert's friends to find so many consecutive songs in minor keys. But perhaps even more astonishing is Schubert's use of the major mode to create effects of utter hopelessness, owing to the contexts in which they occur. One example—among the simplest and most powerful effects in all music—can be found in the opening song, *Gute Nacht*. The first two stanzas, in which the singer tells of his need to leave in dark of night due to an unrequited love, are sung to the same music; this lulls us into assuming that the song is a simple strophic setting and that each further stanza will

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have the same music. In the third stanza the singer becomes more bitter in recollection, and the vocal line undergoes slight changes to make the phrases more assertive, but the accompaniment is changed only inconsequentially. The shock comes when we reach the final stanza. After the singer addresses a bitter "Good night, sweetheart," to the heartless girl, the simplest change in the book—from minor to major—ushers in a new emotional world: "I will not disturb your dream; it would be a shame to break your rest." With ineffable delicacy, Schubert's music tells us that he still loves her, that the love is hopeless, that recalling it is nonetheless an aching sweetness. Then as the singer repeats his last line, "I thought of you," the major mode collapses back into minor, the singer's momentary vision of happiness—even one that was transient and has already passed—vanishes, and we are once more on the wintery path in dark of night.

Throughout the cycle the voice and piano parts and the musical elements of harmony, melody, and accompanimental style have been purified to the utmost and concentrated to produce the greatest range of feelings—the directness of the mature artist utterly in control of his materials. The piano plays a vivid pictorial role, but never for its own ends and always supporting the psychological mood of the singer—the unrelenting tramp of his feet (*Gute Nacht*), the twisting of the weathervane on the roof of his sweetheart's house, mirroring her fickleness within (*Die Wetterfahne*), the howling of the wintery wind (*Erstarrung*), and most chilling of all, the wheezing monotony of the organ-grinder's tune (*Der Leiermann*). This list could go on and on, but the wonderful fact is that each pianistic image creates a metaphor in sound to enrich our understanding of the singer's condition. And the vocal melodies partake of the simplicity of chorale and folk song, but they are *not* chorale and folk song (notwithstanding years of performances of *Der Lindenbaum* by choirs of German schoolchildren); rather they are part of that rare and highly refined art that is most effective because it is most immediate. It speaks to our elemental condition in a language that seems so simple we might have invented it ourselves—if only we had thought of it first. We may not have experienced this particular winter journey—from disappointment in love through bitterness and anger to hallucination and madness, perhaps to death. But in hearing *Winterreise* we can find in ourselves the recollection of experiences similar enough to evoke a powerful response to the singer who re-enacts the journey for us and, even more, to the composer who dreamed it so intensely in the first place.

—Steven Ledbetter

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STRAVINSKY — Suite from the ballet *Pulcinella*

I. Sinfonia (Ouverture): Allegro moderato
II. Serenata: Larghetto
(a) Scherzino
(b) Allegro
(c) Andantino
III. Tarantella
Toccata: Allegro
IV. Gavotta con due variazioni
V. Vivo
VI. (a) Menuetto: Molto moderato
(b) Finale: Allegro assai

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Baldwin piano

Emanuel Ax plays the Steinway piano.

NOTES

Igor Stravinsky
Suite from the ballet *Pulcinella*

Igor Stravinsky was born at Oranienbaum, Russia, on June 17, 1882, and died in New York on April 6, 1971. The ballet Pulcinella *was begun in the fall of 1919, completed on April 20, 1920, and first performed by the Ballets Russes at the Paris Opera on May 15, 1920, under the direction of Ernest Ansermet. The suite was prepared about 1922; portions of the suite were given their first American performance by the Boston Symphony Orchestra under Pierre Monteux on December 22 and 23, 1922. The most recent Tanglewood performance of the suite was given by John Nelson on July 14, 1991. The score of the suite in its 1949 revision (performed here) calls for two each of flutes, oboes, bassoons, and horns, one trumpet, one trombone, a quintet of solo strings (two violins, viola, cello, and bass), and a medium-sized group of orchestral strings.*

After the end of World War I, Serge Diaghilev was eager to bring his prize composer, Igor Stravinsky, back into the fold of his Ballets Russes, where he had achieved such epochal pre-war successes as *Firebird, Petrushka*, and *The Rite of Spring*. Big ballet productions had not been practical during the war, and Stravinsky had worked during that time with a swiss writer, C.F. Ramuz, in the creation of a small stage work, *The Soldier's Tale*, which had been produced with great success. Diaghilev was jealous and sought a project to attract Stravinsky's interest. The Ballets Russes had recently produced a piece based on old works by Scarlatti dressed up in new orchestrations, and Diaghilev thought Stravinsky might enjoy a similar undertaking. The new idea was first proposed to Stravinsky in a letter of June 10, 1919, from Ernest Ansermet, who was then conducting the Ballets Russes. When Stravinsky first learned that Diaghilev wanted him to arrange the music of Pergolesi, the composer thought the impresario had taken leave of his senses. He knew little of Pergolesi's work—only the little intermezzo *La serva padrona* and one liturgical work, the *Stabat mater*—and he didn't think much of that little. Diaghilev, who was an experienced musician as well as an impresario, had already gathered pieces that he thought might be suitable in a balletic context (mostly by buying them from a Neapolitan professor who had a lucrative sideline in selling copies of music from the Naples Conservatory), and he finally persuaded Stravinsky at least to look at what he had collected—much of it, he said, completely

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unknown. The composer fell in love with what he saw and agreed at once to accept the commissions. We do not know exactly when he reached this decision, but he began actively composing in early September, though he only signed a contract for the ballet in December. Diaghilev, Stravinsky, and the choreographer Massine jointly created a scenario for the course of the action, and Stravinsky set to work choosing and "coloring" the two-hundred-year-old scores.

Stravinsky did not realize at the time, though we now know, that of the selections he finally used in his ballet, fewer than half were actually by Pergolesi, so the official title of the full work—"*Pulcinella*, Ballet in One Act for Small Orchestra and Three Solo Voices, Based on Music of Pergolesi"—is actually a substantial error. And, considering that the genuine Pergolesi is to be found almost entirely in the songs (which are not included in the orchestral suite), the title is even more thoroughly incorrect for the suite.* The other composers, who have recently been identified, are almost entirely unknown, though no doubt worthy in their own way: Domenico Gallo and Alessandro Parisotti. Gallo, in particular, composed the original material on which Stravinsky based the Overture; the Scherzino, Allegro, and Andantino group; and the Finale. The Tarantella comes from a series of six *Concerti armonici* once considered to be among Pergolesi's most famous works, but actually they are by a Dutch count named Unico Wilhelm von Wassenaer (these were copied out from originals in the British Museum by the Belgian musicologist E. van der Straeten). The Toccata and the following Gavotta are from a harpsichord work by that favorite composer, "anon." And, finally, the Serenata, the Trio of the Scherzino, the Vivo, and the Minuetto are based on originals by Pergolesi himself. When doing his work of "recomposition," Stravinsky often worked directly on the manuscripts sent for his consideration, working out the details of his own version before then writing them directly into the full score, as he reported he was doing on December 5.

Of course, the actual source of the originals need not trouble us in the slightest when listening to Stravinsky's witty score. What matters in the concert hall is the use

*Pergolesi has suffered more than perhaps any other composer from sloppiness and errors in the preparation of editions of his music. The so-called "complete edition" of his works omits a great many genuine compositions and includes an extraordinarily high percentage of works by other composers masquerading as Pergolesi's. A new edition, based on much more highly refined source research, is currently in preparation.

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to which Stravinsky put these borrowed ideas, and on that point there has been general agreement from the very beginning: they have become thoroughly and delightfully Stravinskyized. For the most part he retained the original melodies and bass parts, but he made the phrases less regular using unexpected repetitions or elisions, and he elaborated the harmonies by adding ostinatos or prolonging chords beyond the point at which they would normally change. He chose to write for a fairly standard classical orchestra—woodwinds in pairs without clarinets, no percussion, and the strings divided in *concertino* and *ripieno* sections. The one rather unlikely component (from the eighteenth-century point of view) is the trombone, but Stravinsky's amusing writing for that instrument, especially in conjunction with the double bass in the Vivo, more than justifies its inclusion.

Stravinsky confessed that he had a wonderful time working on this score, and although it had no immediate repercussions in his next compositions, it undoubtedly brought home to him some unexplored possibilities of eighteenth-century style treated anew in the twentieth century and ultimately led to such neo-Classical marvels as *Oedipus Rex*, the Symphony in C, and *The Rake's Progress*. And quite aside from the role *Pulcinella* played in engineering Stravinsky's turn to neo-Classicism, the joyous wit inherent in the score itself remains its own justification.

—Steven Ledbetter

Wolfgang Amadè Mozart
Piano Concerto No. 22 in E-flat, K.482

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He entered the piano concerto in E-flat, K.482, into his catalogue on December 16, 1785. He introduced the work as an entr'acte at a performance of the oratorio "Esther" by Karl Ditters von Dittersdorf in Vienna on December 23, 1785. Antonio Salieri conducted the oratorio and perhaps the concerto as well. The first known American performance was presented on February 16, 1859, by the Philharmonic Society of Boston, when Benjamin J. Lang was soloist and Carl Zerrahn conducted. Charles Munch conducted the orchestra's first Tanglewood performance on July 21, 1962, with Evelyn Crochet as soloist. The orchestra's most recent performance here took place on July 26, 1992, with soloist Alicia de Larrocha under the direction of Dennis Russell Davies. The orchestra consists of flute, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

Between the end of 1783 and the early summer of 1788, Mozart wrote a baker's dozen of piano concertos, all but one of the series falling into the span from February 1784 (K.449 in E-flat) and December 1786 (K.503 in C). In those five years, which were the years both of Mozart's most delirious public success and of his great decline in popular favor, he also wrote, among many other things, the last three of the six string quartets dedicated to Haydn and the D major quartet, K.499, the two piano quartets, the quintet for piano with winds, the viola quintets in C and G minor, *Eine kleine Nachtmusik*, the *Prague* Symphony, *Figaro*, and *Don Giovanni*. In 1784, hardly able to keep up with the demand for his own appearances as pianist, he wrote six concertos, then three each in 1785 and 1786. K.482, written in the middle of *Figaro*, is the last of the 1785 set. Both majestic and gentle—Girdlestone aptly says that "combining grace and majesty . . . this one is the queenliest" of Mozart's concertos—it offers a remarkable contrast to its two predecessors, the D minor, K.466, and the C major, K.467, both of them hyperinventive and audaciously personal. The E-flat concerto

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and the lovely A major, K.488, that followed two-and-a-half months later, are a gentle interlude in the series. With the C minor concerto, K.491 (March 1786), and the grand C major, K.503 (December 1786), Mozart returned to a denser manner of composition and to a higher level of intellectual ambition.

Mozart begins here with a formula we find often in his pieces in E-flat, a firm, fanfare-like phrase and a quiet response. This is one of his trumpets-and-drums concertos, though in E-flat the sonority is mellow rather than brilliant. Mozart, being Mozart, can make something remarkable even of these conventional fanfares—the sudden fortissimo in the middle of the second measure in the *Sinfonia concertante* for violin and viola, for example, or here the odd phrase-length of three bars. The really personal note, however, comes in the answer, which here consists of a series of softly dissonant suspensions in two horns with the two bassoons in unison providing a bass. The harmonies outlined by that bass are not extraordinary; the specific articulation and presentation, on the other hand, is altogether individual and delightful. (It is also, on the most modest possible scale, an example of Mozart's post-1782 sense of texture.) Statement and answer are repeated, only this time the horn suspensions are given a sound never before heard in one of Mozart's concertos, the sound of clarinets, still a novel instrument in the middle-'80s and one for whose round softness Mozart had a special feeling. The bass to the clarinets, everything now being an octave higher than before, is given to non-bass instruments, namely violins. In twenty seconds of music, Mozart has set the stage for us. It is a movement rich in lyric themes, this Allegro, relatively casual in its development, exceptionally inventive in its non-automatic recapitulation.

We read that at the first performance in Vienna the audience demanded (and got) an encore of the Andante. It is a most wonderful movement. Its theme is a lament, long and irregular, for muted strings, all broken lines, sighs, and pathetic silences.* We hear three variations on this paragraph, the first two for the piano alone or with a quiet accompaniment of strings, the third an extraordinary dialogue that engages the entire orchestra (save trumpets and drums, which are silent throughout this movement). But on either side of Variation II Mozart puts an independent episode, the first for winds alone, the second a string-accompanied duet for flute and bassoon. The last variation, more expansive than the theme and the two variations that came before, spills into a coda that, for pathos and magic of harmony, surpasses everything we have yet heard. The Andante is the concerto's true center, sensuous, deeply pathetic, surprising and complex, yet utterly clear.

From there Mozart moves into a 6/8 hunting finale on a theme that is a slightly more formal, less capricious variant of the one in the B-flat concerto, K.450, of March 1784. Like the finale of the earlier great concerto in E-flat, K.271 (January 1777), this movement is interrupted by a slower interlude in 3/4, though not so specifically

*It is a paragraph of thirty-two measures; the structure, however, is not the textbook 8 + 8 + 8 + 8, but 12 + (8 + 12).

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minuet-like this time. It harks back to the textures of the Andante, beginning with the wind music from the world of serenades and looking ahead to the perfumes of Fiordiligi's and Dorabella's garden, and alternating these fragrant sounds with the union of the piano and the orchestral strings. Here in the allegro portion of the movement are several instances where Mozart wrote shorthand rather than a completely realized piano figuration, passages where the soloist is asked to meet the challenge of putting flesh on the bones and color on the skin. The formality and simplicity of the opening theme allow room for subtle alterations of shape and harmony at its various returns. The whole movement is indeed a feast of gentle wit, the best of all the jokes—and it is a wistful one—being saved for the very end.

—Michael Steinberg

Now Program Annotator of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. His program note on Mozart's E-flat piano concerto, K.482, was written for the program book of the San Francisco Symphony and is used here by permission of that orchestra.



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Pyotr Ilyich Tchaikovsky
Serenade in C for strings, Opus 48

Pyotr Ilyich Tchaikovsky was born at Votkinsk, district of Viatka, on May 7, 1840, and died in St. Petersburg on November 6, 1893. The Serenade for Strings was composed between September 21 and November 4, 1880, and received its first performance in St. Petersburg on October 30, 1881. The first American performance was given by Leopold Damrosch and the New York Symphony Society at the Academy of Music on January 24, 1885. Serge Koussevitzky led the Boston Symphony in the first Tanglewood performance of the Serenade on August 4, 1949; Gennady Rozhdestvensky led the BSO's most recent performance on July 17, 1987, though the Orpheus Chamber Orchestra gave a more recent performance here on August 11, 1991. The composer noted on the score that he preferred to have as large an ensemble of orchestral strings as possible for the performance of the work.

Tchaikovsky spent most of the year 1880 in the country, part of the time installed at Simaki, a small house on one of the estates of his patroness, Nadezhda von Meck, where, as always, he carefully avoided personal contact with the woman whom he addressed as "Dearest Friend" in a long and intensely personal series of letters covering the years of her support. He was supposed to write a piece of music for the twenty-fifth anniversary of Tsar Alexander II's accession to the throne, inasmuch as the government hoped to generate a little enthusiasm for the ruler, who had recently been the object of some assassination attempts. The original plan was to have a series of staged tableaux accompanied by music, each scene to be set by a different composer, chosen by lot. Tchaikovsky, to his chagrin, drew as his subject "Montenegrin villagers receiving news of Russia's declaration of war on Turkey."

It is not surprising that he felt unable to do anything with such a topic, and his creative inertia was expressed in a variety of activities to help him avoid composing: revising earlier works, proofreading scores, making fair copies of recently composed songs, and renewing his study of English in hopes of eventually being able to read his favorite English authors, Dickens, Thackeray, and Shakespeare. Finally, while living at Kamenka, the home of his sister and her family (and long one of Tchaikovsky's favorite retreats), he began work on a composition for the Silver Jubilee Exposition, an overture dealing with Napoleon's invasion of Russia in 1812. At the same time, and purely for his own satisfaction, he wrote a Serenade for string orchestra, a late nineteenth-century equivalent of the Classical divertimento. The Serenade was completed on November 4 and the *1812* Overture followed it two weeks later. Tchaikovsky summed up his own feelings about the autumn's harvest of music in a blunt comparison:

> The Overture will be very loud, noisy, but I wrote it without any warm feelings of love and so it will probably be of no artistic worth. But the serenade, on the contrary, I wrote from inner compulsion. This is a piece from the heart and so, I venture to say, it does not lack artistic worth.

Both works have long been among the popular favorites of Tchaikovsky's output—the *1812* Overture with all its glorious bombast, and the Serenade for Strings with its freshness and charm, its brilliant string writing, its graceful waltz of a character that Tchaikovsky made entirely his own, its richly expressive elegy, and its lively finale based on one of those Russian folk tunes that reiterates over and over a simple melodic gesture, allowing the composer to deploy his substantial skills as an arranger to ring the changes on the obstinate little fragment of tune as it gets ever livelier.

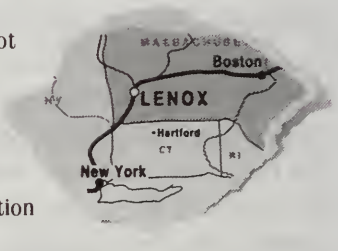
—S.L.

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BURTON FINE, viola
OWEN YOUNG, cello
GILBERT KALISH, piano

BEETHOVEN — Violin Sonata No. 5 in F, Opus 24, *Spring*

Allegro
Adagio molto espressivo
Scherzo: Allegro molto
Rondo: Allegro ma non troppo

Messrs. BELL and KALISH

DOHNÁNYI — Serenade in C for violin, viola, and cello, Opus 10

Marcia. Allegro
Romanza. Adagio non troppo, quasi andante
Scherzo. Vivace
Tema con variazioni. Andante con moto
Rondo (Finale). Allegro vivace

Messrs. BELL, FINE, and YOUNG

Baldwin piano

Notes

Beethoven wrote his F major violin sonata during the second half of 1800, during which time he also composed the B-flat piano sonata, Opus 22, and the A minor violin sonata, Opus 23. In the spring of that year he had given his first concert for his own benefit, at which he introduced the Septet, Opus 20, and the First Symphony, works that contributed substantially to the establishment of his reputation. He was nearing the end of what scholars have often referred to as his first period, a time of growth and development based on the models of his great forebears. The coming years were marked by his pursuit of the symphonic ideal, by the creation of music filled with an energetic dynamism which, in the minds of most people, represents their notion of Beethoven. But even during that time Beethoven also composed works of striking lyricism—the Violin Concerto, for example, or the Fourth Piano Concerto and the

Fourth and Sixth symphonies. And that strain of relaxed lyricism appears already in the first theme of the F major violin sonata, a melody that Beethoven might have adapted from the theme of a Clementi piano sonata (Opus 25, No. 4); its open, sunny mood is no doubt responsible for the sonata's nickname, "*Spring*" (which does not come from Beethoven). Only the secondary theme—unexpectedly veering to the minor—is in the "energetic" mold. The slow movement, in B-flat, actually anticipates the singing lyricism of Schubert, especially in its change to G-flat, an unusual key relation for Beethoven at this period. This is the first of Beethoven's violin sonatas to have four movements, the "extra" movement being a very short and incisive scherzo. The sonata's finale is a rondo built on another theme of relaxed lyricism that rounds out the sonata's winning invitation to pleasure.

* * * * *

Although he grew up in an environment that produced some important nationalist composers (Kodály and Bartók), **Ernö Dohnányi** always stayed much closer to the main German traditions of late Romantic music, especially that of Brahms, whose influence on him was profound. The present serenade was published in 1904, when the composer was twenty-seven years old; he had already established himself with his Opus 1, a piano quintet praised by Brahms himself, and the present Opus 10 was to attract the attention of Donald Francis Tovey, who hailed it, in an extended analysis, as one of the very few great compositions for three stringed instruments since the days of Mozart and Beethoven. Nonetheless, the serenade, with its five movements and their characteristic titles, is more of a suite than a traditional chamber piece (especially since it lacks a sonata-form first movement). The lively march of the opening includes a Trio suggesting a folk melody, with the steady accompanying drone. This Trio returns briefly in the finale, along with the rhythmic pattern of the march, to round off the work as a whole. The scherzo has a rapid fugal opening; following the Trio, both scherzo theme and Trio recur as part of a double fugue—heavy learning indeed, though worn lightly. The variation movement is the most serious part of the serenade; its quiet unfolding in a rich, romantic way is filled with marvels of invention for the three instruments.

—Steven Ledbetter

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ARTISTS

Born in Bloomington, Indiana, in 1967, violinist **Joshua Bell** was studying with the renowned Josef Gingold by the time he was twelve; his performance at fourteen with Riccardo Muti and the Philadelphia Orchestra led to numerous acclaimed concerts, including his 1985 Carnegie Hall debut as soloist with Leonard Slatkin and the Saint Louis Symphony. The following year he received the Avery Fisher Career Grant. In 1987, at nineteen, he became the first violinist in ten years to be signed exclusively by Decca/London records. Today, an internationally established musician, and a frequent guest at summer festivals worldwide, Mr. Bell appears with the most important orchestras and conductors on both sides of the Atlantic. Abroad, he has been acclaimed for performances with England's Royal Philharmonic, London Philharmonic, Philharmonia Orchestra, and London Symphony, as well as with the major orchestras of The Netherlands, Germany, Switzerland, France, Italy, Sweden, Spain, Belgium, and Australia. He recently returned from his third tour of Asia, which included recital debuts in Singapore and Taiwan and return engagements in Korea, Hong Kong, and throughout Japan. Chamber music, a special passion, takes him frequently to such festivals as Spoleto USA and Spoleto Italy. During the 1994-95 season, in addition to other orchestral engagements, Mr. Bell will be the guest soloist for two major orchestral tours: in the United States with Christoph Eschenbach and the Houston Symphony, and in Europe with Charles Dutoit and the Orchestre National de France. Recital highlights include concerts at New York's 92nd Street Y, UCLA's Wadsworth Hall, and the major halls of Houston, Munich, and Cologne. Since 1987 he has released nine recordings for London/Decca, including concertos of Mozart, Tchaikovsky, Wieniawski, Prokofiev, and Saint-Saëns, Lalo's *Symphonie espagnole*, an album of virtuoso pieces for violin and orchestra entitled "Poème," and chamber works by Chausson, Ravel, Franck, Fauré, and Debussy. He has recently recorded the two Prokofiev sonatas with pianist Olli Mustonen. Mr. Bell plays an Antonio Stradivari violin dated 1732 and known as the Tom Taylor.

BSO violist **Burton Fine** joined the orchestra as a second violinist in 1963 after nine years as a research chemist at the National Space and Aeronautics Administration's Lewis Research Center in Cleveland. At the beginning of his second year with the orchestra he auditioned for and won the position of principal violist; he held that position until the fall of 1994. Born in Philadelphia, Mr. Fine studied violin for four years with Ivan Galamian at the Curtis Institute of Music before entering the University of Pennsylvania, where he earned a B.A. in chemistry. He also holds a doctoral degree in chemistry, from the Illinois Institute of Technology. Mr. Fine has appeared in solo recital at London's Wigmore Hall, and has appeared frequently as soloist on viola and viola d'amore with the Boston Symphony Orchestra, the Boston Pops Orchestra, and other musical organizations throughout the northeastern United States. He has performed, toured, and recorded extensively with the Boston Symphony Chamber Players. Mr. Fine teaches viola and chamber music at the New England Conservatory of Music; during the summer he teaches at the Tanglewood Music Center and the Boston University Tanglewood Institute. He is the solo violist on the BSO's recording under Seiji Ozawa of Strauss's *Don Quixote* with cellist Yo-Yo Ma, and is featured in chamber music recordings on the CRI, Northeastern, and Gunmar labels. Mr. Fine is a member of the Mélisande Trio, which also includes his wife, harpist Susan Miron, and BSO flutist Fenwick Smith.

Cellist **Owen Young** graduated *cum laude* from Yale University with bachelor's and master's degrees in music. A student of Aldo Parisot, he served as principal cellist with the Yale Symphony Orchestra and was a soloist on that orchestra's 1985 European tour. For the 1986-87 season he was third-chair cellist with the New Haven Symphony. A Tanglewood Music Center Fellow in 1986 and 1987, and a participant also in the Banff and Aspen summer music festivals, Mr. Young is a frequent performer of chamber music and recitals in the United States and abroad. He has appeared as soloist with orchestras including the Pittsburgh Symphony, the Yale Symphony, and the Eastern Connecticut Symphony. Mr. Young played as an Orchestra Fellow with the Atlanta Symphony in 1988 and with the Boston Symphony for the 1988-89 season. From 1989 to 1991 he was a member of the Pittsburgh Symphony; from 1990 to 1991 he was a member of the music faculty of Duquesne University in Pittsburgh. Mr. Young joined the Boston Symphony Orchestra at Tanglewood in August 1991. He is currently Resident Tutor of Music and Director of Concerts in Dunster House at Harvard University. In Boston, he is involved in teaching and coaching at the Walnut Hill School, the New England Conservatory

Extension Division, the Boston University Tanglewood Institute, and Project STEP (string training and education program for minority students).

Pianist **Gilbert Kalish** has been internationally acclaimed for his performance of piano literature spanning the eighteenth century to the present, including many new works commissioned by and for him. His concert appearances and recordings have established him as a major voice in American music. Mr. Kalish has been pianist with the Contemporary Chamber Ensemble since its inception in 1960; he has also performed with the Chamber Music Society of Lincoln Center, and the Juilliard, Concord, Emerson, Tokyo, and Vermeer string quartets. His artistic collaboration with the late mezzo-soprano Jan DeGaetani began as early as 1960, when both singer and pianist were at the threshold of their respective careers; he has also fostered noteworthy collaborations with cellist Joel Krosnick and violinist Paul Zukofsky. Mr. Kalish's discography numbers nearly one hundred albums, including music for solo piano, songs, Lieder, and diverse chamber works. In August 1985 he was appointed Chairman of the Faculty at the Tanglewood Music Center; himself a student at Tanglewood for three summers in the early 1950s, he has taught here since 1968 and became Head of Chamber Music and Keyboard Activities in 1982. Active as a panelist and juror for various American music competitions, Mr. Kalish is also Professor of Piano and Chairman of the Performance Faculty at the State University of New York at Stony Brook. He often gives master classes in conjunction with university concert series; for his work as pianist and educator he was awarded an honorary degree by Swarthmore College in 1986. In addition to his many appearances with the Boston Symphony Chamber Players in Boston, at Tanglewood, and on tour, he has appeared as soloist with the Boston Symphony Orchestra on numerous occasions.

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Saturday, August 6, at 8:30

DAVID WROE conducting

BARBER — Overture to *The School for Scandal*, Opus 5

TCHAIKOVSKY — Violin Concerto in D, Opus 35
Allegro moderato—Moderato assai
Canzonetta: Andante
Finale: Allegro vivacissimo

JOSHUA BELL

INTERMISSION

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Adagio—Allegro molto
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NOTES

Samuel Barber
Overture to *The School for Scandal*, Opus 5

Samuel Osborne Barber II was born in West Chester, Pennsylvania, on March 9, 1910, and died in New York City on January 23, 1981. Barber composed his Overture to "The School for Scandal"*—his first composition for full orchestra—in the summer of 1931. The first performance was given by the Philadelphia Orchestra on August 30, 1933, at one of its outdoor summer concerts at the Robin Hood Dell, before an audience of 8,000 people. Serge Koussevitzky gave the first Boston Symphony performances in November 1940. Hugh Wolff led the BSO's only previous Tanglewood performance on July 4, 1988. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, suspended cymbal, bells, triangle, harp, celesta, and strings.*

Samuel Barber's musical legacy stands as testimony to the awareness he expressed when he was eight or nine, in a hesitant "Notice to *Mother* and *nobody else*," which reads in part: "To begin with I was not meant to be an athelet [*sic*]. I was meant to be a composer, and will be I'm sure . . . Don't ask me to try to forget this unpleasant thing and go play football.—Please—Sometimes I've been worrying about this so much that it makes me mad (not very)."

Barber began piano lessons when he was six, started composing when he was seven, and briefly took cello lessons; he was encouraged in his musical pursuits by his maternal aunt, the contralto Louise Homer. In 1924, when he was fourteen, Barber entered

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the Curtis Institute of Music in Philadelphia as a member of its first class, studying piano, composition, conducting, and voice. Already during his eight years at Curtis, where he later taught composition from 1939 until 1942, he produced several works that marked him as a talented composer, among them his Opus 3 *Dover Beach*, a setting for voice and string quartet of Matthew Arnold's text, which Barber himself recorded in 1935.

By the time of his death in January 1981, the seventy-year-old composer had produced works in nearly every important genre. Anyone coming to his music for the first time will want to know at least this small cross-section of his output: *Knoxville, Summer of 1915*, a setting for soprano and orchestra of a James Agee text; the *Hermit Songs* and *Despite and Still*, both for voice and piano; the Cello Sonata; the Piano Sonata (called by Vladimir Horowitz "the first truly great native work in the form"); the Adagio for Strings (originally the slow movement of his String Quartet, and premiered, along with the composer's First Essay for Orchestra, by Arturo Toscanini and the NBC Symphony in 1938); and the Overture to *The School for Scandal*, the first of his works to be performed by a major orchestra (it was premiered by the Philadelphia Orchestra in August 1933). In addition, there are two important operas: the Pulitzer Prize-winning *Vanessa*, which was premiered at the Metropolitan Opera in 1958 and produced at the Salzburg Festival the same year; and *Antony and Cleopatra*, which was entirely overwhelmed by Franco Zeffirelli's production when it opened the Metropolitan Opera House at Lincoln Center in September 1966 and which, in its revised version of 1974 (premiered at the Juilliard School in February 1975), is still being reevaluated. (A currently available recording was drawn from performances at the 1983 Spoleto Festivals in Charleston and Italy; more recently, *Antony and Cleopatra* has been produced by Lyric Opera of Chicago.)

In his approach to musical form and harmony, Barber never attempted to deny his affinity for the musical romanticism of the nineteenth century. In 1971 he observed that "I write what I feel. I'm not a self-conscious composer. . . ." His work is always lyrically and dramatically expressive in a way that readily brings the listener into his music. And it is not surprising that his first composition for full orchestra takes as its point of departure a theatrical work—Richard Sheridan's 1777 comedy, *The School for Scandal*—given his love of literature and the frequency with which he would set words to music. In fact, his inclination toward vocal music and the theater was presaged early on, when, at age ten, the young Sam Barber composed one act (all that the librettist, the family cook, could produce!) of an opera, *The Rose Tree*, which he performed with his sister Sara.

Barber spent several summers in Italy with his Curtis classmate and lifelong friend Gian Carlo Menotti, primarily in Cadegliano, the country town near Lake Lugano where Menotti was born. Barber conceived the idea for the Overture to *The School for Scandal* in Cadegliano in the summer of 1931, during which he also made time for lessons with his composition teacher Rosario Scalero, who lived a short distance away. (Barber's biographer Barbara B. Heyman has written that the overture was "tossed off betwen tennis matches, swimming, bicycle trips, reading, and shopping excursions.") He copied out the parts of the overture in Philadelphia that fall, after composing *Dover Beach*, but he was unsuccessful in his attempts to have the Curtis Institute orchestra try the piece out. He was in Italy again in 1933 when news reached him of the work's premiere by the Philadelphia Orchestra. Also that year, the overture won the Bearns Prize of Columbia University (Barber had previously won this award for his Violin Sonata in 1928), and the $1200 prize money enabled him to take singing lessons and study conducting in Vienna that fall. The years immediately following brought further travel in Europe, composition at the American Academy in Rome

funded by Pulitzer traveling scholarships and the Prix de Rome, and several important premieres, including performances by the Cleveland Orchestra under Artur Rodzinski and the NBC Symphony under Arturo Toscanini, whom Barber and Menotti had met in Italy just weeks before the Overture to *The School for Scandal* was performed in Philadelphia in 1933.

First performed on May 8, 1777, at London's Drury Lane Theatre, Sheridan's five-act Restoration comedy centers around a group of characters for whom gossip—and its use—are not just a primary activity, but a way of life. Here, from the fourth act, is a typical exchange:

> LADY TEAZLE: But isn't it provoking to hear the most ill-natured things said to one? And there's my friend Lady Sneerwell-[who] has circulated I don't know how many scandalous tales of me! and all without any foundation too—that's what vexes me.
>
> JOSEPH SURFACE: Aye madam, to be sure that *is* the provoking circumstance—without foundation! yes, yes, there's the mortification, indeed—for when a scandalous story is believed against one, there certainly is no comfort like the consciousness of having deserved it.

Barber's overture was intended from the start for performance in the concert hall rather than in conjunction with a theatrical production of the play; its music evokes the wit, humor, and sly spirit of Sheridan's comedy. As the composer put it, he intended the overture "as a musical reflection of the play's *spirit*." The opening is a sardonic and harshly dissonant call to attention which gives way to a series of jagged rhythmic fragments in the strings, mocked by disconnected jibes in the woodwinds. The low strings take up a more continuous version of the earlier fragments, and the full orchestra provides a quick but powerful buildup to the main theme, anticipated in the earlier fragments, now taking full advantage of the expansive and flexible 9/8 meter, and concluding with brilliant trumpet fanfares. Nosethumbing woodwinds mark the transition to the poignantly pastoral contrasting theme, which is sung by the



oboe before being taken up with great relish by the strings. This theme centers itself around F major (the "appropriate" place for the second theme of a sonata-form movement with a D minor key signature). The music returns to 9/8 with an undulating clarinet figure; this provides the taking-off point for another period of spirited orchestral banter which brings the exposition to a close. The development is brief but clearly characterized, and thrown into perfect relief by the tension-filled passage, culminating in a rush of harp glissandi and strings followed by biting brass chords, that prepares the return of the main theme. The pastoral theme, now in D major, is given this time around to the English horn. Strings open the coda with the suggestion of a mocking fugue; they are joined by chattering woodwinds, which round things off with some thoughts of their own. The strings now introduce a moment of calm, but this is necessarily short-lived: a raucously boisterous major-mode outburst fills the final measures. In its eight-minute span, Barber's initial orchestral opus bears out the comment of George Boyle, his first piano teacher at Curtis: "Astonishingly musical insight and a very *extraordinary* gift for composition."

—Marc Mandel

Pyotr Ilyich Tchaikovsky
Violin Concerto in D, Opus 35

Pyotr Ilyich Tchaikovsky was born at Kamsko-Votkinsk, Vyatka province, on May 7, 1840, and died in St. Petersburg on November 6, 1893. He began work on the Violin Concerto at Clarens, Switzerland, in March 1878, completing it on April 11, but on the advice of his brother Modest and his student Yosif Kotek, he took a few more days to replace the original Andante with the present Canzonetta. (The Andante survives as the "Méditation" that opens the set of pieces for violin and piano called "Souvenir d'un lieu cher," Opus 42.) Leopold Auer, to whom the concerto was first dedicated, pronounced it impossible to play, and the first performance was given by Adolf Brodsky at a Vienna Philharmonic concert conducted by Hans Richter on December 4, 1881. The first complete performance in the United States was given on January 18, 1889, by Maud Powell, with Walter Damrosch conducting the New York Symphony. It entered the repertory of the Boston Symphony Orchestra in December 1893, when Timothée Adamowski played the second and third movements only, Emil Paur conducting. The orchestra's first complete performances took place in January 1900, with soloist Alexander Petschnikoff and conductor Wilhelm Gericke. The BSO's first Tanglewood performance of the concerto took place only on August 4, 1949, with Jascha Heifetz as soloist and Serge Koussevitzky conducting. Seiji Ozawa led the most recent Tanglewood performance, with Itzhak Perlman as soloist, on July 18, 1993. In addition to the solo violin, the score calls for flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, timpani, and strings.

In his rich and perceptive four-volume biography of Tchaikovsky, David Brown devotes the entire second volume to a narrow span of four years in the composer's life, as indicated by the volume's subtitle: "The Crisis Years, 1874-1878." The crisis was a real one and it had complicated elements, both professional and personal. Its centerpiece was the composer's catastrophic marriage, a step taken in the hope of stopping supposition about his homosexuality. He and his bride had scarcely started off on their honeymoon before the composer recognized the folly of his action. In torment, he ran away to Switzerland to try to forget. It was there that he composed the Violin Concerto.

The marriage was by no means Tchaikovsky's only crisis during those years. At the beginning of the period in question, he had composed a piano concerto for his close

friend Nikolai Rubinstein, only to have the pianist declare the work worthless and unplayable. Utterly dismayed, Tchaikovsky finally managed to arrange a performance —in far-away Boston—so that if it was a flop, he would not have to be present to hear it himself. Ironically that concerto rather quickly became one of the most popular of all piano concertos. Soon after, Tchaikovsky composed the ballet *Swan Lake*, arguably the finest ballet score of the entire nineteenth century, though it was a failure in its first production, and the composer went to his grave without ever knowing that the world would regard his work as a masterpiece.

There were some assorted triumphs, though. The Fourth Symphony—deeply etched with his Slavic fatalism—was not only a success, but marked one of the first major works that he composed with the extraordinary patronage of Nadezhda von Meck, who sent him a regular stipend for a dozen years on the strict understanding that they were never to meet. The grateful composer declared that in the future his every note would be composed with an implicit dedication to her.

But in the aftermath of his marriage there was only flight—frantic determination to get away. His wife Antonina was staying at Kamenka with the composer's sister and her husband. Letters passed back and forth between all the members of the family, with Antonina sometimes making wild charges (such as the one that Tchaikovsky's valet had bewitched him into hating her), sometimes expressing hope for a reconciliation, despite Tchaikovsky's repeated insistence that such a thing could never be. He spent some months in Italy, where several of his brothers joined him, and he gradually grew calmer in the contemplation of Italian art and the Italian countryside. But financial necessity forced him to find a cheaper place to stay, and on March 9, 1887, he arrived in Clarens, Switzerland. He quickly telegraphed his student, friend, and possible lover, the violinist Yosif Kotek, who was then in Berlin, to inform him of the change of address. On the thirteenth he began a piano sonata, his first act of composition since the wedding. The next day Kotek arrived in Clarens. Within a few days, Tchaikovsky abandoned the piano sonata, which was not going well. Within a day or two, he and Kotek played through Lalo's *Symphonie espagnole*, which, in spite of its



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title, is a violin concerto. His interest in this piece (he noted that it had "a lot of freshness, lightness, of piquant rhythms, of beautiful and excellently harmonized melodies") may well have turned his own mind in the direction of a violin concerto. He liked the way that Lalo

> does not strive after profundity, but carefully avoids routine, seeks out new forms, and thinks more about *musical beauty* than about observing established traditions, as do the Germans.

Perhaps this experience persuaded him to give up the sonata entirely and turn to a concerto, particularly since he had a violinist at hand to give him technical advice about the solo part. On March 17 he began the new piece and discovered to his delight that—unlike the piano sonata—it went easily. In just eleven days he sketched the entire concerto. The composer's brother Modest and Kotek expressed reservations about the slow movement, though they were enthusiastic about the two outer movements. Upon consideration, Tchaikovsky agreed with them, and on April 5 he replaced the original slow movement with a new piece. The enthusiasm of all three men was so great that Tchaikovsky finished the orchestration, too, in short order. By April 11 the concerto was complete.

Now, however, he was in for another professional crisis—a repetition of his experience with the First Piano Concerto. He dedicated the new work to Leopold Auer, hoping naturally that he would play the first performance, which was, in fact, advertised for March 22, 1879. The work had already been published, and Auer regretted (so he wrote thirty years later) that he had not been consulted before the work had been fixed in print. Auer is supposed to have declared the work to be "unplayable," though he later defended himself by explaining that he meant only that, as written, some of the virtuoso passages would not sound as they should.

In any case, Tchaikovsky was deeply wounded. Kotek himself declined to play the work in Russia. Two years later Tchaikovsky learned from his publisher that Adolf Brodsky had learned the piece and was planning to play it in Vienna. That performance, which took place at the end of 1881, called forth one of the most notorious reviews by Vienna's conservative music critic Eduard Hanslick. Tchaikovsky never got over it; to the end of his life he could quote it by heart.

> The Russian composer Tchaikovsky is surely no ordinary talent, but rather, an inflated one, obsessed with posturing as a genius, lacking discrimination and taste.... The same can be said for his new, long, and ambitious Violin Concerto. For a while it proceeds soberly, musically, and not mindlessly, but soon vulgarity gains the upper hand and dominates until the end of the first movement. The violin is no longer played; it is tugged about, torn, beaten black and blue.... The Adagio is well on the way to reconciling us and winning us over, but it soon breaks off to make way for a finale that transports us to the brutal and wretched jollity of a Russian church festival. We see a host of savage, vulgar faces, we hear crude curses, and smell the booze. In the course of a discussion of obscene illustrations, Friedrich Vischer once maintained that there were pictures which one could see stink. Tchaikovsky's Violin Concerto for the first time confronts us with the hideous idea that there may be compositions whose stink one can hear.

Hanslick, sitting in Vienna, found Russia, and everything Russian, as represented in Tchaikovsky's music, to be uncivilized. How ironic that, among his contemporaries, Tchaikovsky was regarded as the westernized Russian, the one who had spurned the truly nationalistic approach of "The Five." In any case, we have trouble today locating the "stink" in this music. For nearly a century it has simply been one of the four or five most popular violin concertos in the literature, which is answer enough to Hanslick.

The first movement starts with a simple, graceful melody in the violins—a melody that will not return. (This is a trick that Tchaikovsky famously employed in the First Piano Concerto, too.) Here we might even anticipate a quasi-classical piece like the *Rococo* Variations, but soon the orchestral part grows more portentous, preparing for the soloist's entrance. The melodic flow of the exposition is not only a joy to contemplate for sheer melodic invention but also a marvel of continuing development, as tiny figures from one melody crop up, subtly varied, in the next. The Andante is an extended song (its heading "*Canzonetta*" is significant). During the months away from Russia, Tchaikovsky had written endlessly in his letters of his nostalgia, of his longing to be home again. He poured all of the yearning into the melancholy of this ardent movement. The finale is vigorous, even pictorial, with hints of peasant bagpipes and dances, vivid in its color and rhythm, but not in its smell! Even at its most virtuosic, the solo part is designed to color and highlight the melodic unfolding of the movement. Surely it is this openhearted singing quality that wins all hearts.

—Steven Ledbetter

Antonín Dvořák
Symphony No. 9 in E minor, Opus 95, *From the New World*

Antonín Dvořák was born in Nelahozeves (Mühlhausen), Bohemia, near Prague, on September 8, 1841, and died in Prague on May 1, 1904. He began sketching themes for the Symphony No. 9 during the last two weeks of 1892; the last page of the finished score is dated May 24, 1893. The symphony was first performed by the New York Philharmonic under the direction of Anton Seidl on December 16, 1893. Emil Paur led the first Boston Symphony performances of the "New World" Symphony in December 1893. Serge Koussevitzky gave the BSO's first Tanglewood performance on August 11, 1950, as part of "Tanglewood on Parade." Roger Norrington led the orchestra's most recent Tanglewood performance on July 3, 1992. The score calls for two flutes (one doubling piccolo), two oboes (one doubling English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, cymbals, and strings.

Antonín Dvořák's arrival in America on September 26, 1892, was a triumph of persistence for Jeannette Thurber, founder of the National Conservatory of Music in New York. She hoped that the appointment of this colorful nationalist with a wide

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reputation both as composer and teacher would put her institution on a firm footing and eventually produce American composers who could vie with any in the world. Dvořák had at first been unwilling to leave his beloved Prague and to undertake the rigors of a sea voyage to the New World for so uncertain a venture, but Mrs. Thurber's repeated offers eventually wore down his resistance. She also hoped that, in addition to teaching young American musicians, he would compose new works especially for American consumption. One potential project was an opera based on Longfellow's *Song of Hiawatha*, which Dvořák had already read and enjoyed in a Czech translation years before. The opera never materialized, but the subject did have an influence on the first large work Dvořák composed here, his most famous symphony.

Upon his arrival it quickly became clear to Dvořák that he was more than a celebrity; great things were expected of him. He wrote to a Moravian friend in mock terror that what the American papers were writing about was "simply terrible—they see in me, they say, the savior of music and I don't know what else besides!" But after a few months he wrote to friends in Prague more equably:

> The Americans expect me . . . to show them to the promised land and kingdom of a new and independent art, in short to create a national music. If the small Czech nation can have such musicians, they say, why could not they, too, when their country and people is so immense.

Shortly after writing this letter he began a sketchbook of musical ideas and made his first original sketches in America on December 19. The next day he noted on the second page one of his best-known melodic inventions: the melody assigned to the English horn at the beginning of the slow movement in the *New World* Symphony. In the days that followed he sketched other ideas on some dozen pages of the book, many of them used in the symphony, some reserved for later works, and some ultimately discarded. Finally, on January 10, 1893, Dvořák turned to a fresh page and started sketching the continuous thread of the melodic discourse (with only the barest indications of essential accompaniments) for the entire first movement. From that time until the completion of the symphony on May 24 he fitted composition into his teaching as best he could.

No piece of Dvořák's has been subjected to so much debate as the Symphony *From the New World*. The composer himself started it all with an interview published in the New York *Herald* on May 21, just as he was finishing the last movement. He was quoted as having said:

> I am now satisfied that the future of music in this country must be founded upon what are called the Negro melodies. This must be the real foundation of any serious and original school of composition to be developed in the United States. When I came here last year I was impressed with this idea and it has developed into a settled conviction. These beautiful and varied themes are the product of the soil . . . There is nothing in the whole range of composition that cannot be supplied with themes from this source.

At another time Dvořák complicated the issue by claiming to have studied the music of the American Indians and even to have found it strikingly similar to that of the Negroes. This view was surely mistaken, or at least greatly oversimplified.

In any case, Dvořák's comments attracted much attention. Diligent American reporters buttonholed European composers and asked for their views, then wrote that most composers felt Dvořák's recommendations to be impractical if not impossible. Thus, when the new symphony appeared six months later, everyone wanted to know if he had followed his own advice. Claims appeared on all sides that the melodic material of the symphony was borrowed from Black music, or from Indian music, or perhaps both. In another interview just before the first performance, Dvořák em-

phasized that he sought the *spirit*, not the letter of traditional melodies, incorporating their qualities, but developing them "with the aid of all the achievements of modern rhythm, counterpoint, and orchestral coloring." Despite the composer's disclaimer, accounts of his tracking down sources for the music became progressively embellished. By the time the *New World* Symphony made its third appearance in the programs of the BSO, in November 1896, the program annotator, W.F. Apthorp, stated flatly, if incorrectly, "Its thematic material is made up largely of Negro melodies from the Southern plantations."

Since Dvořák sketched all the thematic material of the symphony during his fourth month in this country, when he had never been south or west of New York, it is hard to imagine what music "from the Southern plantations" he might have heard. And as for Indian melodies—well, there were a few unscientific transcriptions and even a doctoral dissertation published in German, as well as, perhaps, a Wild West show or two. And yet one credible witness, Victor Herbert, who was then the head of the cello faculty at the National Conservatory and a close associate of Dvořák's, recalled later that the young Black composer and singer Harry T. Burleigh, then a student at the conservatory, had given Dvořák some of the tunes for the symphony. Certainly on a number of occasions Burleigh sang spirituals for Dvořák, who took a great interest in him as one of the most talented students at the school. Whether or not he gave Dvořák any actual melodies, he certainly helped him become familiar with the characteristic melodic types of the spiritual, including the frequent appearance of the pentatonic scale.

Perhaps, then, it was to suggest a particularly "American" quality that Dvořák reworked some of the original themes from his sketchbook to make them more obviously pentatonic. The clearest case of this is the English horn solo at the beginning of the slow movement, which in the original sketch lacked most of the dotted notes and had no feeling of pentatonic quality. A very simple melodic change made the opening phrases strictly pentatonic, perhaps more "American." The dotted rhythms, which were also an afterthought, may be a reflection of the rhythm of one of Burleigh's favorite songs, "Steal Away." Finally, the English writer H.C. Colles, who once asked Burleigh to sing for him the same tunes he had sung for Dvořák, commented that the timbre of his voice resembled no orchestral instrument so much as the English horn, the very instrument that Dvořák finally chose to play the theme (after having planned originally to give it to clarinets and flutes).

The title that Dvořák appended to the symphony—almost at the last minute—has also been heavily interpreted, probably over-interpreted, in discussions of the work's national character. Dvořák added the words "*Z Nového sveta*" ("*From the New World*") at the head of the title page in the middle of November 1893, just before his assistant Josef Jan Kovařik delivered the manuscript to Anton Seidl, who was to conduct the premiere. Many years later Kovařik commented:

> There were and are many people who thought and think that the title is to be understood as meaning "American" symphony, i.e., a symphony with American music. Quite a wrong idea! This title means nothing more than "Impressions and Greetings from the New World"—as the master himself more than once explained.

All in all, then, the American influence seems to be, for the most part, exotic trimming on a framework basically characteristic of the Czech composer. Today, some ninety years after the first performance of the piece, we can't get so exercised over the question of whether or not the symphony is really American music; the point is moot now that American composers have long since ceased functioning as imitators of European art. Still, there is little reason to doubt Dvořák's evident sincerity when he wrote to a Czech friend during the time he was composing it, "I should never have

written the symphony 'just so' if I hadn't seen America."

After a slow introduction that hints at the main theme, the horns play a soft, syncopated fanfare over a string tremolo. Originally Dvořák had the cellos doubling the horns here, but the effect is much more striking with horns alone, and he sensibly crossed out the cello part. This theme is one of several that will recur throughout the symphony as one of its main unifying elements. The dotted rhythmic pendant to the horn figure leads the harmony to G minor for a theme of very limited compass (introduced in flute and clarinet) over a drone. This in turn brightens to G major and the most memorable moment in the Allegro: a new theme (an unconscious reminiscence of "Swing low, sweet chariot"?) presented by the solo flute in its lowest register; the first four notes of this tune, too, will recur many times later on.

The two middle movements, according to Dvořák, were inspired in part by passages in *The Song of Hiawatha*. The slow movement was suggested by the funeral of Minnehaha in the forest, but at the same time Dvořák instilled a deep strain of his own homesickness for Bohemia (perhaps it is no accident that the text that came to be attached to this melody was "Goin' home"). The more Dvořák worked over this movement, the slower he felt the tempo ought to go. Though it was marked Andante in the final score, Dvořák slowed it first to Larghetto and ultimately to Largo. The introduction to the slow movement is one of Dvořák's most striking ideas: in seven chords he moves from E minor, the key of the first movement, by way of a surprising modulation to D-flat, the key of the second movement. A similar chord progression, though not modulating, reappears at the close to frame the movement.

Dvořák's image for the third movement was the Indian dance in the scene of Hiawatha's wedding feast. Though it is nearly impossible to find anything that could be considered "Indian" music in this very Czech dance, he must have been referring to the dance of Pau-Puk-Keewis, who, after dancing "a solemn measure," began a much livelier step. The whirling opening section has many of the same rhythmic shifts and ambiguities as the Czech *furiant*, and the remaining melodic ideas are waltzes, graceful and energetic by turns.

The last movement is basically in sonata form, but Dvořák stays so close to home base, harmonically speaking, and uses such square thematic ideas that there is not much energy until the very end, when, gradually, elements of all three earlier movements return in contrapuntal combinations (most stunning of these is the rich chord progression from the opening of the second movement, played fortissimo in the brass and woodwinds over stormy strings). Somehow in these closing pages we get the Czech Dvořák, the Americanized Dvořák, and even a strong whiff of Wagner (for a moment it sounds as if the *Tannhäuser* Venus is about to rise from the Venusberg) all stirred into a heady concoction to bring the symphony to its energetic close.

—S.L.



Photograph by Lincoln Russell

Thanks to Seiji Ozawa, Yo-Yo Ma, Rebecca Young, and the Boston Symphony Orchestra for a wonderful concert.

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Menuetto (Canone in diapason); Trio
Adagio
Finale: Presto

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NOTES

Franz Joseph Haydn
Symphony No. 44 in E minor, *Trauer*

Franz Joseph Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. He composed his E minor symphony sometime before 1772; the date of the first performance is not known. Mstislav Rostropovich led the BSO's first performances of this symphony in January and February 1977. The present performance is the first at Tanglewood. The score calls for two oboes, two horns, and strings; it is likely that Haydn also included bassoons to double the bass line as well.

During the last half of the 1760s and into the early 1770s, Haydn composed a number of symphonies in minor keys, something he had rarely done before. This fact gave rise to the notion among historians that he had undergone a "romantic crisis" or been influenced by the literary movement known as "*Sturm und Drang*" ("storm and stress"). It is equally if not more likely that Haydn simply decided to investigate the expressive possibilities of the minor mode in a manner more thoroughgoing than he ever had done before. Certainly the so-called *Sturm und Drang* symphonies include some of the finest works of his early-to-middle years as a symphonic composer.

We know very little about the impetus behind his composing this work, written some time before 1772, though the nickname (which means "mourning") is reputed to have come from Haydn himself. This is, in any case, one of the most powerful of the middle-period minor-key symphonies, with a splendid opening in unison that seizes the attention at once, particularly as it is set off by silence and a continuation of a quieter figure. The first four notes reappear in a number of guises and forms throughout the movement, making for a concentrated intensity rarely encountered in the earlier history of the genre. Its perfect foil is the racing sixteenth-note figure

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that appears to impel the move to the secondary key—although Haydn ingeniously evades a firm feeling of arrival.

The symphony's level of seriousness is emphasized by the amount of sheer contrapuntal shaping. The coda of the first movement uses the main theme as a canon in combination with itself. For the second movement, the minuet, Haydn actually writes in the score "*Canone in diapason*" ("Canon at the octave") to highlight the strict imitation between the top and bottom lines. The music turns to the major for the Trio, with some extremes of violent dynamic contrast. The slow movement, in E major, is wonderfully consoling; according to one story, perhaps apocryphal, Haydn evidently expressed the desire to have this movement played at his funeral. The finale, on the other hand, is full of energy and tension, with unison themes, sudden silences, and a tight, monothematic development to conclude what was surely the finest symphony Haydn had yet composed.

—Steven Ledbetter

John Harbison
Cello Concerto

John Harbison was born in Orange, New Jersey, on December 20, 1938, and lives in Cambridge, Massachusetts. He composed his Cello Concerto in 1993 for Yo-Yo Ma, to whom it is dedicated. The work was commissioned by the Boston Symphony Orchestra and the Chicago Symphony Orchestra; the commission was funded by The Martin Foundation and Dr. Josephine Murray, with additional support from the National Endowment for the Arts. The concerto was composed in Token Creek, Wisconsin; Genoa, Italy; and Cambridge, Massachusetts, the short score being finished in April 1993 and the full score in December. Seiji Ozawa and the Boston Symphony Orchestra gave the first performances on April 7, 8, 9, and 12, 1994, at Symphony Hall, with soloist Yo-Yo Ma. In addition to the solo cello, the score calls for three flutes (second doubling alto flute, third doubling piccolo), three oboes, two clarinets in B-flat (second doubling E-flat clarinet), bass clarinet, three bassoons (third doubling contrabassoon), four horns, two trumpets, three trombones, timpani, percussion (four players: I: three gongs, bass drum, glockenspiel, two log drums, two triangles, claves, cuica; II: three gongs, two bongos, xylophone, three crotales, two suspended cymbals, tambourine, five temple blocks; III: three tam-tams, four tom-toms, vibraphone, Japanese temple bell; IV: three tam-tams, crash cymbals, marimba, tubular bells, snare drum, guiro), harp, piano (doubling celesta), and strings.

John Harbison first came to Boston as an undergraduate student at Harvard, from which he graduated in 1960. Following studies with Boris Blacher at the Berlin Hochschule für Musik and a master's degree at Princeton, where his principal teachers were Roger Sessions and Earl Kim, he eventually settled in Boston and joined the faculty of the Massachusetts Institute of Technology, where, with the exception of several periods of residence with orchestras elsewhere, he has remained ever since. During this time he has played an active role in many aspects of Boston's musi-

The performance of John Harbison's Cello Concerto is part of this year's Festival of Contemporary Music at Tanglewood sponsored by the Tanglewood Music Center and continuing through August 11. The 1994 Festival of Contemporary Music is supported by a gift from Dr. Raymond and Hannah H. Schneider.

cal life, not only as teacher and composer, but also as the longtime conductor of the Cantata Singers and co-musical director of the new-music ensemble Collage. He served as composer-in-residence at Tanglewood in 1984, following in a small but distinguished line of former students who have returned as teachers, and he served in 1992 as both composer-in-residence and director of Tanglewood's Festival of Contemporary Music while Oliver Knussen was on sabbatical. Also during these years his compositions were not just performed and recorded but frequently singled out for honors such as the Kennedy Center Friedheim Award (1980) for his Piano Concerto and the Pulitzer Prize for his cantata *The Flight into Egypt*. More recently he received a MacArthur Fellowship for his work as a whole.

Richard Swift began his evaluation of John Harbison's work in an article for The New Grove Dictionary of American Music (written a few years before the 1985 publication date) by stating, "Larger vocal works and opera predominate in Harbison's music." While the composer's engagement with poetry and the setting of texts to music remains strong (as witnessed by such recent works as *Words from Paterson*, composed for Sanford Sylvan, and *Simple Daylight*, composed for Dawn Upshaw), Swift's simple generalization no longer suffices to encompass John Harbison's output. Even by the date of publication of the American Grove, that statement was too narrow, for Harbison had begun to produce an extended series of orchestral works that already included the award-winning Piano Concerto, a Violin Concerto composed for his wife Rose Mary Harbison and premiered at Emmanuel Church, and the Symphony No. 1, commissioned by the Boston Symphony Orchestra for its centennial in 1981.

It was a series of orchestral residencies, first in Pittsburgh (1982-84) and Los Angeles (1985-87), as well as a close connection with the San Francisco Symphony Orchestra, that motivated the creation of a substantial and growing number of orchestral works. To the two earlier concertos he has by now added a Viola Concerto and a Concerto for Double Brass Choir and Orchestra as well as the present Cello Concerto and a forthcoming Flute Concerto. His symphonies are now three in number. There is in addition a full-length ballet based on the *Odyssey*, which has so far been heard only in the form of the orchestral suites *Ulysses' Bow* and *Ulysses' Raft*; the score still awaits a first complete performance and a stage production.

Richard Swift's discussion in the American Grove described Harbison's music as containing a "strong and imaginative eclectic blend." This summation is, if anything, truer today than it was a decade ago when Swift wrote it. John Harbison's music responds to today's issues, both social and musical, but it does so through an informed awareness of the music of the past. His own background as a musician found him playing jazz piano and viola in chamber music. As a conductor he led the Cantata Singers in performances of Bach and of Heinrich Schütz, one of the composers he

During the 1994 Tanglewood season the Boston Symphony Orchestra, with the generous support of the AT&T Foundation, is presenting two works that are part of the AT&T AMERICAN ENCORE series—today's performance of John Harbison's Cello Concerto with soloist Yo-Yo Ma, and the performance of Elliott Carter's *Holiday Overture* conducted by Leonard Slatkin on July 22. The AT&T AMERICAN ENCORE series is designed to encourage encore performances of previously premiered twentieth-century American works that have been neglected or infrequently performed, but are judged to represent important contributions to American contemporary music composition.

most admires (and one whose spirit he specifically evoked in his Pulitzer Prize-winning cantata). *Words from Paterson*, which evokes the famous Unicorn Tapestries at The Cloisters in upper Manhattan, draws upon cadential patterns of fourteenth-century music, blended with uncanny naturalness into the setting of an American poem by William Carlos Williams in a melodic line that never fails to sound like idiomatic American English. Among his most surprising (and delightful) recent compositions is an orchestral work based on a chart found in a music notebook outlining the scales and "the most often used chords," which serve as the basis for a delicious *jeu d'esprit* on the fundamental elements of tonal music. And the recent wind ensemble piece *Three City Blocks*, composed on a consortium commission for the United States Air Force Band and other large wind ensembles (including that of the New England Conservatory), evokes three of the great masters of the big band era and their environment in an original score.

I cite all of these diverse examples as a way of illustrating the range of reference in John Harbison's music. Not that these are specific quotations of older music—quite the contrary. They illustrate the continuing, living tradition of music, in which a composer who has been moved (or in some cases perhaps merely irritated) by a musical idea from an earlier time adapts it to new circumstances and new meanings. To be sure, our time has seen a great interest in the actual quotation of phrases or extended passages from earlier pieces. In a thoughtful 1991 essay entitled "Bach, Berg, and Borrowed Material," John Harbison has listed his reasons for general disapproval of the bald quotation, particularly the danger that it will prove to be the only memorable thing about the new piece and the inevitable sense that it "somehow feels like work not done, something not finished." His own musical language exploits many aspects of the music of the past, but virtually always digests it thoroughly and returns it in an entirely new guise and with new meaning.

Miro Vintoniv



Yo-Yo Ma, John Harbison, and Seiji Ozawa on stage at Symphony Hall following the April 1994 premiere of Harbison's Cello Concerto

Those who have followed John Harbison's work over the years are certainly aware of the expanding range of reference, the increasingly flexible means of expression that creates music both rich and accessible. This makes him one of the "Makers" of music, a term applied by composer Roger Reynolds in contrast to the "Searchers" (in which category Reynolds placed himself). In this typology, in its simplest sense, the Searcher ever seeks the new, while the Maker reworks the old, perhaps with elegance, even brilliance, but not stepping beyond a certain limit. Reynolds finds the work of the Maker to be "essentially antiquarian" and his interest in "communicative form" to be "socially irrelevant." Harbison's thoughtful reply to Reynolds mounts a firm defense of the Maker. Though Reynolds does not specify precisely what makes a Searcher, Harbison suggests that he numbers among them Monteverdi, Haydn and Beethoven, Wagner, Schoenberg and Stravinsky (choices with which few would be inclined to disagree), and continues:

> it seems clear that no continuer or elaborator of a tradition qualifies, much less an outright declared conservative. This eliminates Bach, Handel, Mozart, Brahms, Verdi, Schubert, Bruckner, Bartók, Hindemith, and indeed the vast majority of other composers whose work was conceived within a tradition of communicative endeavor.

In Reynolds' polemical essay, the Maker has caved in to the demands of commerce or laziness or triviality, and—even when such a composer has created "good" music—is incapable of revealing "something not previously known." John Harbison's re-

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sponse, which tells a great deal about his own music, is to show that the Maker—with Brahms as a classic example—is convinced that existing forms and conventional habits retain a "capacity . . . for regeneration, such that they respond to new stresses to continue to bear some of their previous shared resonance." Indeed, as a teacher, no less than as an active composer, Harbison finds that

> Our education should begin by assuming that everyone will be a Searcher, and every young composer must for a while believe he is. But at a certain point the composer begins to find him or herself orienting at many different angles to a continuum, and failure to find the right angles, the true response to the inner ear, can result in years of frustration, posing, or silence. . . . Searchers are born, not made, and composers who simply *choose* that role are sometimes willful obfuscators, the self-conscious avant-garde, those who seek the solace of being advanced for its own sake, and the impregnability of being incomprehensible. . . . Reynolds' exhortations will ring true to the few ears that need it. I am here to exhort others to look for opportunities, necessities, and risks in the world of "communicative" form, to which we may find we belong.

These words provide a useful touchstone when encountering for the first time one of Harbison's own new works. Certainly the affection with which he regards the great musicians of the past—whether in the "classical" world of Monteverdi, Schütz, Bach, Haydn, and Stravinsky, or the "popular" world, of Gershwin and the jazz masters whose music affected him as he was growing up—is evident in his music. Harbison said in a recent interview that he finds that most composers are influenced by the popular music of their own time and consciously or unconsciously seek to capture and tranform it in sublimated form to something of lasting value. "Think of all those tunes that Beethoven put into the last quartets!" For composers of his generation, the popular influence came from jazz (whereas for today's young composers it comes from rock). The jazz influence meant especially a passion for rich chords—secondary dominants, seventh-chords, chromatically altered and enriched chords of all kinds—as well as certain rhythmic devices, preferred sonorities, and a flowing melodic line of improvisatory character (though rarely with literal improvisation).

These elements may certainly be found everywhere in the new Cello Concerto along with the traditional "classical" elements, such as the division into three movements (though linked without pause) and the major role taken by the cadenza.

The new Cello Concerto is the latest in a series of scores written by a number of composers at the request of Yo-Yo Ma (who in February 1993 performed with the BSO another one of the series, the Cello Concerto of the late Stephen Albert). Harbison points out that although he has written other solo concertos, most of them have come as commissions from orchestras rather than from soloists, so he felt the need to write in a fairly "symphonic" style. For the new concerto, on the other hand, he was particularly conscious of the personality of the soloist for whom it was intended, and he wrote therefore a more "soloistic" concerto than usual, with the orchestra providing support, rhythmic and colorful, but rarely competing outright for attention. The soloist was able to play through many of the sketches as the piece evolved (standing behind the composer at the piano, in a position rarely adopted for playing by cellists!), so that his reaction helped shape the piece as well.

The Cello Concerto is a work that really needs very little in the way of advance preparation or explication. The slow introduction introduces the soloist at the outset in a poignant, keening melody that emphasizes the interval of the perfect fifth (the interval in which the cello's strings are tuned) and in particular the notes F-sharp and C-sharp, which serve as a kind of nodal point from which the music takes flight and to which it frequently returns as a reference point. This introductory passage for cello

and percussion closes in the sonorous opening statement of the full orchestra. This in turn moves into the main body of the movement, an Allegro grazioso at twice the speed of the foregoing passage, with a very lightly scored accompaniment supporting a lilting cello part. A brief return to the opening Maestoso closes the movement.

The second movement, which continues without pause, is a kind of scherzo that sets off from a 3/4 bouncing octave figure on A in the clarinet soon taken up by the cello. The triple meter later turns into duple without changing the essential lively character of the movement. The orchestra gradually thins out and drops away as the cello undertakes a brief cadenza based on scales and small sequential figures. The orchestra interrupts dramatically with a dissonant intensification of the leaping octaves of the movement's opening, and this sets off an elaborate solo cadenza which descends to a closing F-sharp that sets off the finale.

The last movement, Allegro con fuoco, is all drive and virtuosity. The changing meters (mostly 7/8, alternating with 2/4 and 6/8) and the fast pulse lend a devil-may-care quality to the unfolding of the melody (which, again with nodal references to F-sharp and C-sharp, comes harmonically from the world of the first movement, though far more lively—even wild—in character). The orchestra is fuller in this movement, colored in particular by the prominent use of mallet percussion instruments. As a last dramatic gesture, the soloist recalls the leaping octave A from the second movement for a rhythmic conclusion.

—S.L.

Richard Strauss

Don Quixote, Fantastic variations on a theme of knightly character, Opus 35

Richard Georg Strauss was born in Munich, Germany, on June 11, 1864, and died in Garmisch-Partenkirchen, Bavaria, on September 8, 1949. He composed Don Quixote *in 1897, completing it in December of that year. The score is dedicated to Joseph Dupont. It was first performed by the Gurzenische Stadtische Orchester of Cologne under Franz Wüllner. Theodore Thomas led the Chicago Symphony in the American premiere on January 7, 1899. Wilhelm Gericke led the first Boston Symphony performances in February 1904 with BSO principals Rudolf Krasselt, cello, and Max Zach, viola. Serge Koussevitzky led the orchestra's first Tanglewood performance on August 3, 1940, with cellist Gregor Piatigorsky and BSO principal violist Jean Lefranc. Seiji Ozawa led the BSO's most recent Tanglewood performance on August 19, 1984, with cellist Yo-Yo Ma and BSO principal Burton Fine, though cellist Mstislav Rostropovich played the Finale under Mr. Ozawa's direction as part of the gala Tanglewood concert celebrating Leonard Bernstein's seventieth birthday in August 1988. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, three bassoons and contrabassoon, six horns, three trumpets, three trombones, tenor tuba, bass tuba, kettledrums, snare drum, bass drum, cymbals, triangle, tambourine, wind machine, harp, and a large component of strings specified by the composer as sixteen first violins, sixteen second violins, twelve violas, ten cellos, and eight double basses.*

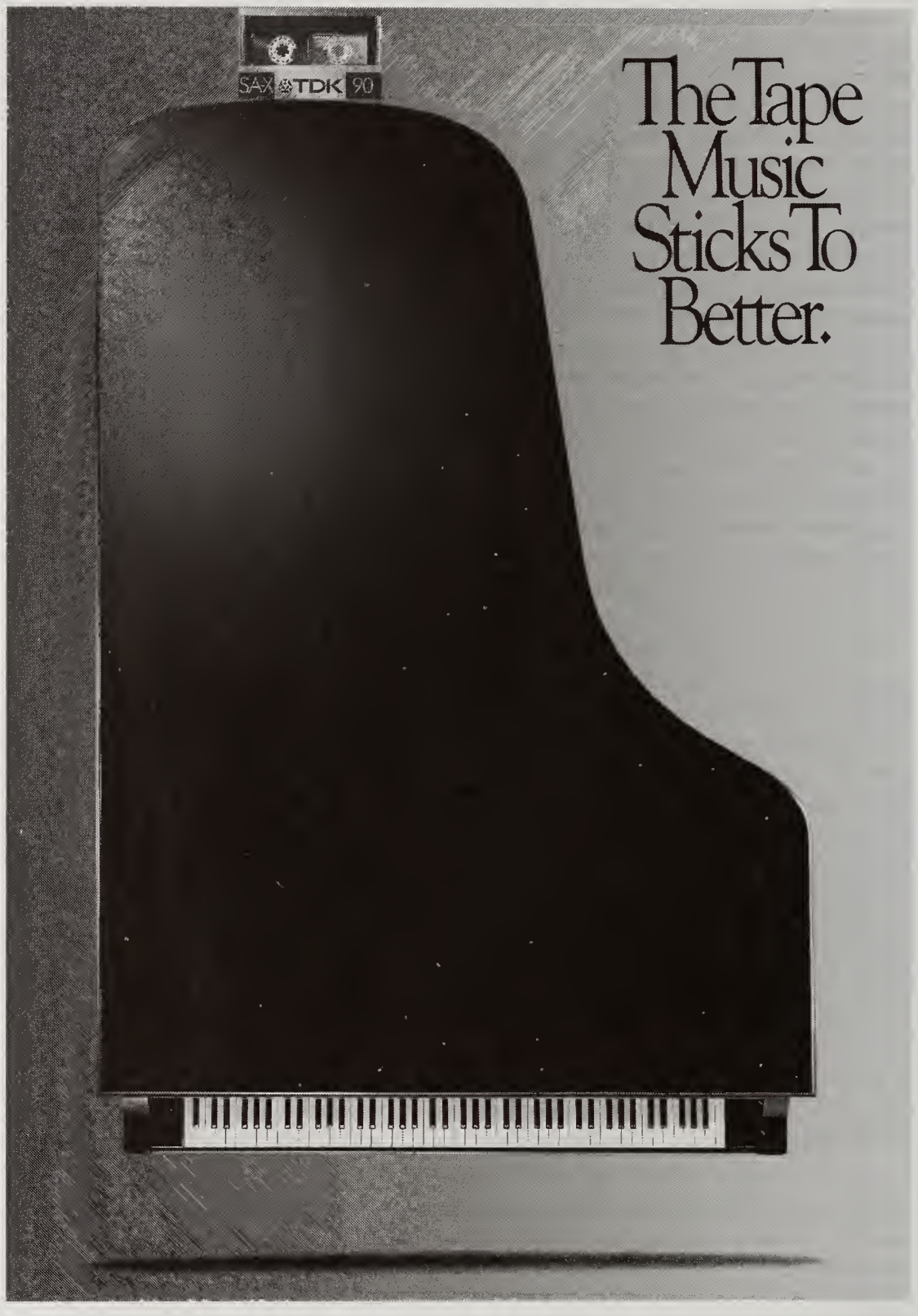
Don Quixote came during a short but rich period of Strauss's life when he was serving as first conductor in his native Munich. He had just completed *Also sprach Zarathustra* and turned with enthusiasm to the much smaller medium of the song and the *a cappella* chorus. Capping his output during this period, shortly before he left Munich to be Weingartner's successor at the Royal Opera of Berlin, was a new tone poem based on the character of Cervantes' immortal knight and his equally memorable squire.

Actually Strauss himself avoided calling this work a "symphonic poem," but referred rather to its strictly maintained structure as a set of variations with the whimsical title "Fantastic variations on a theme of knightly character." This description prepares us for the theme-and-variations organization of the score while at the same time warning us that *Don Quixote* is not to be a "classical" variation set such as, say, Brahms's Variations on a Theme by Haydn. In that glorious work, each variation retains quite strictly the shape of the original theme—its phrase structure and harmonic outlines as well as some sense of the melodic structure—while the composer finds ways of introducing new treatments of its fundamental musical ideas. In *Don Quixote*, on the other hand, the word "fantastic" in the subtitle implies what we might call "character variations" as opposed to "formal variations." That is to say, in each variation, Strauss uses any or all of the basic thematic ideas in a more or less free composition, varying each according to the expressive needs of the given movement. The themes may change character through changes of orchestration, melodic shape, or harmony according to the mood that is to be conveyed in each case. But each variation need not reiterate the overall shape presented at the original statement of the theme. This treatment of his material, which Strauss employs in his more overtly "symphonic" tone poems as well, is derived from the Wagnerian *Leitmotiv* system in both aesthetic and technique. He often combines the various themes contrapuntally into passages of lavish intricacy; *Don Quixote* includes some of Strauss's most complex writing, and the score was no doubt the despair of the composer's father.*

Strauss chose to highlight two soloists from the orchestra—cello and viola—to characterize the lanky visionary knight and his plump, down-to-earth companion, but the relationship betwen instruments and characters is not a simple one. The solo cello certainly stands for Don Quixote, although a solo violin frequently functions as a kind of co-principal; the solo viola represents Sancho Panza, but shares that responsibility with the tenor tuba and bass clarinet. Thus, *Don Quixote* is not really a cello concerto (or, for that matter, a double concerto for cello and viola). When Strauss wrote it, he certainly intended the cello part to be played by the orchestra's principal cellist seated in his normal place in the orchestra.† But the cello part in particular is so difficult and so spectacular that over the years it has served as a vehicle for virtuoso cellists who perform it as if it were the Dvořák concerto, with the soloist seated in the center, separated from the rest of the ensemble. Although that arrangement was not Strauss's original intention, he himself conducted *Don Quixote* many times in that arrangement (in which the soloist does not play during the orchestral *tutti* passages), so it must be accepted as having his approval. But the elaborate subdivision of the cello section, including the soloist as part of the group, is a strong argument in favor of the original plan.

*Franz Strauss, one of the finest horn players of the late nineteenth century, was nonetheless a musical reactionary. He often had to play for Wagner, whose music he hated and with whom he had violent arguments. (When the word came, during an orchestral rehearsal in 1883, that Wagner had died in Venice, Franz Strauss was the only member of the orchestra who flatly refused to stand in a minute of silent homage to the departed composer.) He gave his son Richard a firm classical grounding in musical principles, something that Richard deeply appreciated, although he almost never paid attention to his father's basic advice when it came to composing: "Keep it simple!"

†This is evident from a glance at the full score, where Strauss has carefully and considerately indicated what the *second* cellist at the first desk is to do whenever the soloist is playing: in some passages to remain silent, in others to play with the musicians at the second desk, in still others to play a solo part of his own. None of these instructions would be necessary if it were assumed that the solo cellist was essentially a player outside the body of the orchestra.



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Introduction: *Mässiges Zeitmass* (*Moderato*). The score opens with a musical picture of a certain elderly gentleman of La Mancha engrossed in the reading of his enormous library of romances, tales of knightly derring-do in the service of beautiful, pure, and helpless ladies. We hear in rapid succession three thematic ideas that will, in one form or another, depict this gentleman's further adventures: at the outset flutes and oboes introduce a phrase in D major that Strauss marks "*ritterlich und galant*" ("in a knightly and gallant manner"); this is followed by a figure climbing upward in the strings and then descending with courtly grace; then a rapid little arpeggio on the clarinet leads to a slightly bizarre cadential theme. Though the fact of the major mode suggests our hero is still in his right mind, the little harmonic side-slips so characteristic of Strauss hint that his hold on reality is perhaps tenuous at best. The orchestral cellos sing a more lyrical version of the first theme before the solo oboe introduces us to the feminine ideal of our knight-to-be. He thinks of his Dulcinea, he imagines himself springing to her defense (both themes in counterpoint), and his imagination begins to carry him progressively farther and farther away from the world of reality. Finally something snaps; triple-*forte* dissonant chords in the full orchestra indicate that he has gone mad. At this moment Strauss brings in the solo cello to present the actual

Theme: *Mässig* (*Moderato*), the first part of which is labeled "The Knight of the Rueful Countenance." Our knight appears in D minor with solo cello and solo viola beginning their frequent partnership by reintroducing, now in the minor mode, the themes first heard at the outset. This is followed by a new section, a countersubject, labeled "Sancho Panza." Bass clarinet and tenor tuba first introduce a little self-satisfied figure before the chattering solo viola takes off with a nearly endless string of commentary. And since most of what Sancho says consists of solemn commonplaces, the viola makes a series of statements each more vacuous musically than the last.

Variation I: *Gemächlich* (*Comodo*). Based on chapter eight of Cervantes' Book I, this is the famous story of the windmills. Knight and squire set forth (their themes in solo cello and bass clarinet respectively), and Don Quixote thinks now and then of Dulcinea, until he is brought to a halt by the sight of "giants," which, of course, Sancho recognizes as windmills. The huge vanes move slowly and steadily around, imperturbable. The Don races at them headlong and is tumbled to the ground. The cellist presents a fragment—in shreds!—of his chivalric theme, followed by a lamentation addressed to his fair lady before the cadence figure leads us straight into

Variation II: *Kriegerisch* (*Warlike*). In chapter eighteen of the First Book, Don Quixote sees two clouds of dust in the distance and claims they are rival armies about to do battle. He promptly decides to offer his services to the weaker side and declares that he will attack the host of the great Emperor Alifanfaron. In vain does Sancho point out that he sees nothing but a flock of sheep. We can hear the sheep bleating in one of the most extraordinary examples of musical onomatopoeia ever composed, and the pipes of the shepherds follow close behind. But Don Quixote, in his most heroic and warlike D major, attacks and routs the foe. (In the book, Cervantes has the hapless Don attacked in his turn by the angry shepherd, who throws rocks at him and knocks out his teeth, but Strauss decided, for musical reasons, to let Don Quixote have at least one successful adventure.)

Variation III: *Mässiges Zeitmass* (*Moderato*). This variation is referred to as the "Dialogues of Knight and Squire"; it brings together in musical guise the many endless debates between the Don and Sancho. The former expounds his visions, which the latter, no matter how hard he tries, is unable to appreciate fully. In fact he gets so carried away in his chattering attempts to talk reason into his master that the Don finally hushes him with a violent gesture. Then in a radiant pendant to their conversa-

tion (*Viel langsamer—Much slower*), the knight tells of his visions and dreams. This passage, in a rich F-sharp major, is filled with all the warmth and tender lyricism of Strauss at his best. The passion is virtually Wagnerian. As he finishes his peroration, Sancho (bass clarinet) begins to insert his usual objections, but the Don turns on him furiously (violins) and the discussion is ended, Don Quixote rushing off into

Variation IV: *Etwas breiter* (*Somewhat broader*). In the last chapter of part I of the book, Don Quixote observes a procession of penitents carrying a sacred image of the Madonna in a petition for rain. He attacks the group with the intention of saving what he sees as a kidnapped maiden. Bassoons and brass sing out a liturgical theme as the procession comes into view. Don Quixote's increasing interest is indicated in a little figure in the clarinets and oboes before he rushes into battle on his steed Rocinante. The combat is brief and inglorious. Within three measures he is sprawled on the ground (a sustained low D in the strings depicts him lying motionless while the procession draws on). Sancho fears at first that his master has died and begins to lament, but the Don rises with difficulty (solo cello). Sancho chortles with glee (bass clarinet and tenor tuba), then promptly goes to sleep. This allows Strauss to back up in the story for

Variation V: *Sehr langsam* (*Very slowly*). "The Knight's Vigil" comes from the third chapter of Book I and takes place before Sancho himself is on the scene. In the novel, the story is filled with ludicrous incidents as Don Quixote places his armor in the watering trough of an inn, there to watch over it throughout the hours of darkness until he should be dubbed a knight at dawn (he uses the watering trough in the courtyard because the inn—a "castle" to his bemused wits—has no chapel). After he has started fights with two sets of muleteers, who have moved his armor out of the trough in order to water their animals, the innkeeper persuades him that he has watched over his armor long enough according to the rules of knighthood. Strauss chooses to omit any attempt at storytelling here; instead this delicate variation deals rather with the knight's state of mind. A few fragments of one of his themes (on the solo cello) intertwines with that of his beloved Dulcinea. This in turn leads us on to

Variation VI: *Schnell* (*Fast*). In the tenth chapter of Book II of the novel, Don Quixote orders Sancho to find his Dulcinea for him and try to persuade her to receive the homage of the knight. By this time Sancho is beginning to understand his master's personality more fully. Since he has no idea what Dulcinea looks like or where she lives (and fears that he may be attacked and beaten if he should try to discover her in earnest), he points out to the Don three girls riding on donkeys and insists that they are the Lady Dulcinea and two attendants. The fact that the Don cannot quite see it Sancho's way is easily explained—they are under an enchantment (just as the Don had insisted the giants were, when they suddenly changed into windmills). Strauss's treatment of this is a masterpiece of musical humor. The jaunty tune in the oboes conjures up the hearty country wench who reeks of garlic. The Don attempts to address her in his most courtly manner. Even Sancho plays up to the game (solo viola), attempting to persuade her that she is the fair and pure Dulcinea. The girls ride away as fast as they can, leaving Don Quixote in utter confusion behind them.

Variation VII: *Ein wenig ruhiger als vorher* (*A little calmer than the preceding*). Here Strauss provides us with a virtuoso exercise in orchestration which is almost a parody of Wagner's "Ride of the Valkyries." The narrative elements are totally omitted from this variation for the sake of the one musical image. In chapter forty-one of Book II, Don Quixote and Sancho allow themselves to be blindfolded and put on a wooden horse which will, they are told, fly through the air to a lady in great distress. Once they are mounted, the courtiers operate large bellows to give them the impression of the wind whistling past them, though the horse never leaves the ground. The compli-

cated background of the story cannot be told in a symphonic poem, but the "flight" of the horse makes for a perfect musical description. Fanfares on the horns, soaring figures in the strings, chromatic flutter-tonguing in the flutes, rhythmic ostinatos, even the actual presence of a wind machine in the orchestra ("preferably out of sight," the composer noted)—all these things suggest the breathtaking sky ride of Wotan's daughters in the last act of *Die Walküre*, but with one important difference: Don Quixote's horse never leaves the ground, as indicated by the unchanging, earthbound, pedal-point D in the bass instruments of the orchestra!

Variation VIII: *Gemächlich* (*Comodo*). This variation is a journey by boat and is filled with the flowing water music that again suggests almost a Wagner parody—the opening scene of *Rheingold*? In chapter twenty-nine of Book II, Don Quixote finds a boat at a stream and insists that he is meant to embark on a journey—without oars—to find adventure downstream. In fact, the boat is crushed by some great mill wheels, and the occupants only manage to be saved by some helpful millers. The Don's themes are converted here into a gently rolling 6/8 time that lulls its way along. But as they near the mill wheels, things begin to happen faster and faster. The boat capsizes, and the two passengers are pulled to shore, where they stand dripping wet. The final cadence figure of the variation is here turned into a prayer of thanks for their rescue.

Variation IX: *Schnell and stürmisch* (*Fast and stormy*). Strauss backs up to the eighth chapter of Book I for this brief variation. After his misadventure with the windmill, Don Quixote encounters two Benedictine monks mounted on mules. He takes them (from their black robes) to be magicians and easily puts them to rout. After a vigorous statement of the Don's themes, there is a lengthy mock-religious dialogue for the two monks (bassoons) before the Don's theme drives them away.

Variation X: *Viel breiter* (*Much broader*). The last variation takes the tale from the sixty-fourth chapter of Book II. A gentleman from Don Quixote's own village, Samson Carasco, who is concerned about the old man's condition, shows up as the Knight of the White Moon, defeats the Don in battle, and exacts a promise that he will refrain from knight-errantry for twelve months. The battle is an uneven one (strings against all the brass and woodwinds), but it has its intended effect, and in a long transition, Don Quixote makes his journey home. The pedal point in the bass and the drumbeats that mark his homeward way are effective and moving, building to the climactic dissonant chord that had marked the onset of his insanity in the Introduction. Now the clouds begin to clear away. He thinks briefly of becoming a shepherd, a vision in which Sancho has a part to play, too. A radiant A major chord—the dominant of the home key of D—leads directly to the

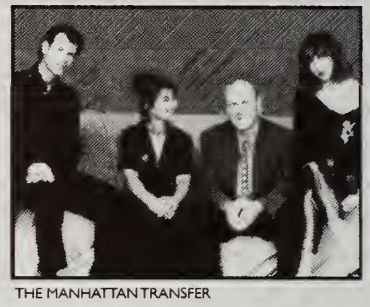
Finale: *Sehr ruhig* (*Very calm*). Here a warm new version of Don Quixote's basic theme (solo cello), once again clear in his mind, leads gradually to the onset of death pangs. The cello recalls all of the principal ideas associated with the Don before the actual moment of death, after which the orchestra can add only its quiet *requiescat*.

—S.L.

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ARTISTS

Hermann Prey



German baritone Hermann Prey was critically acclaimed this past April upon his return to New York's 92nd Street Y to continue his Schubertiade, an intensely personal exploration of Franz Schubert's Lieder that he will continue through 1997, the 200th anniversary of Schubert's birth. Mr. Prey also returned to the Metropolitan Opera this season, for performances as the Music Master in Strauss's *Ariadne auf Naxos*. In 1992 he was featured in the Met's Opening Night gala. Last season he sang Beckmesser in a new Met production of *Die Meistersinger von Nürnberg*; future engagements include Eisenstein in *Die Feldermaus* in 1994-95 and repeat performances in *Die Meistersinger* in 1995-96. Mr. Prey's international performance schedule through the end of 1997 includes concert, recital, and opera performances in, among other cities, Zurich, Madrid, Mexico City, Vienna, Hamburg, Tokyo, Berlin, Bayreuth, and New York, as well as appearances at Tanglewood and Ravinia. Born in Berlin, Herman Prey studied at the Berlin Music Academy, where he gave his first Lieder recital. He made his operatic debut in 1952 at the Wiesbaden Opera and was engaged by the Hamburg State Opera the following year. International recognition began in 1955 with performances of Mozart's *Marriage of Figaro* at the Vienna State Opera. Five years later he made his Metropolitan Opera debut as Wolfram in *Tannhäuser*, a role he repeated at his first Bayreuth Festival appearance. He sang the role of Papageno in the premiere performances of the Marc Chagall production of Mozart's *The Magic Flute* during the Met's opening season at Lincoln Center. His first Beckmesser in *Die Meistersinger*, at Bayreuth, stirred worldwide interest, prompting repeat performances there, and further assumptions of the role at La Scala and Covent Garden. Mr. Prey has recorded a landmark twenty-seven-volume anthology of German song tracing the development of the German art song from the medieval Minnesang to contemporary times. He can be heard on the Angel, Capriccio, Sony Classical, Denon, Deutsche Grammophon, London, Philips, Pro Arte, and RCA Victor Red Seal labels. Hermann Prey made his Boston Symphony debut at Symphony Hall in March 1963, performed with the orchestra again in February and March 1969, in Boston and New York, and made his most recent BSO appearance—his Tanglewood debut—this past weekend.

Leonard Hokanson



American pianist Leonard Hokanson concertizes extensively as recitalist, soloist, and chamber musician in North and South America, Europe, and Southeast Asia. Having lived for much of his professional career in Germany and Austria, he is becoming better known to American audiences through his numerous recordings and concert appearances. Mr. Hokanson has performed with such major ensembles as the Philadelphia Orchestra, Berlin Philharmonic, Rotterdam Philharmonic, and Vienna Symphony. Winner of the Steinway Prize of Boston and a prizewinner at the International Busoni Competition in Bolzano, Italy, he has performed at the Aldeburgh, Berlin, Lucerne, Prague, Salzburg, and Vienna festivals. He is a founding member of the Odeon Trio and has been a guest artist with such ensembles as the Vermeer Quartet, the Portland Quartet, the Fine Arts Quartet, and the Wind Soloists of the Berlin Philharmonic. He is also a prolific recording artist; his recordings in the last few years have included the complete piano works of Walter Piston, Haydn sonatas, Mozart concertos, Brahms intermezzi, Schubert's complete works for piano and violin with Edith Peinemann, Beethoven's complete songs with Hermann Prey and Pamela Coburn, and previously unrecorded early piano works of Schubert. Mr. Hokanson appears regularly in joint recitals with hornist Hermann Baumann and collaborates with Hermann Prey performing the song cycles of Schubert and Schumann. One of the last pupils of Artur Schnabel, he also studied with Karl-Ulrich Schnabel, Claude Frank, and Julian DeGray. He is currently a professor of piano at the School of Music at Indiana University in Bloomington.

Emanuel Ax



Pianist Emanuel Ax's career has encompassed prestigious prizes, performances with virtually every major symphony orchestra, countless recitals throughout the world, frequent festival appearances, and many successful recordings. Mr. Ax captured public attention in 1974, when, at twenty-five, he won the First Arthur Rubinstein International Piano Competition in Tel Aviv. He won the Michaels Award of Young Concert Artists in 1975 and the Avery Fisher Prize four years later. An RCA recording contract followed, and many of his more than twenty albums became best-sellers and won top honors. In 1987 he became an exclusive Sony Classical recording artist. His recent releases have included the Liszt and Schoenberg concertos; a solo Brahms album featuring the *Handel* Variations, which won the 1993 Edison Prize; and three of Haydn's keyboard concertos. Devoted to performing chamber music, Mr. Ax performs duo-recitals with Yo-Yo Ma each season; their recordings together have earned three Grammy awards, most recently in 1993 for their second traversal of the Brahms cello sonatas. Mr. Ax has recently turned his attention toward music of twentieth-century composers, performing works by Tippett, Henze, Previn, Copland, and Schoenberg, as well as recent premieres of works by Peter Lieberson, Ezra Laderman, William Bolcom, and Joseph Schwantner. His repertoire for 1994-95 will be devoted largely to the works of Brahms and Schoenberg, as he explores the relationship between these composers in five concerts at Carnegie Hall and in many of his other appearances. Abroad he will give concerts with the Royal Concertgebouw Orchestra, the Orchestre National de France, and the RSO Berlin, among others. In April 1995 he will make a tour of Japan. Born in Lvov, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. His studies in the Pre-College Division of Juilliard were greatly supported by the sponsorship of the Epstein Scholarship Program of the Boys Clubs of America, and he subsequently won the Young Concert Artists Award. His only piano teacher was Mieczylaw Munz. A graduate of Columbia University, where he majored in French, Mr. Ax has appeared regularly with the Boston Symphony Orchestra since his BSO debut in August 1978, most recently at Tanglewood last summer.

David Wroe



A native of Great Britain, David Wroe is assistant conductor of the Boston Symphony Orchestra and music director of the Kansas City Camerata. In the United States, Mr. Wroe has conducted the Boston Symphony Orchestra, the Saint Louis Symphony, the Boston Symphony Chamber Players (whom he has also conducted on tour in Paris and London), the Kansas City Symphony (Ballet Orchestra), the Tanglewood Music Center Orchestra, the Saint Joseph Symphony, and the New England Conservatory Orchestra. In Great Britain he was music director of the Preston Symphony and Choral Society. In the coming year Mr. Wroe makes his debut appearances with l'Orchestre de l'Opéra Lyon, the Montpellier Philharmonic, and the Eugene Symphony. Mr. Wroe has conducted for the New York City Ballet at Lincoln Center and the State Ballet of Missouri. He has conducted the Boston Symphony Orchestra in a live radio broadcast from Symphony Hall and a Kansas City Camerata concert broadcast on network television. David Wroe began his musical career at age nine, receiving a scholarship to Ripon Cathedral Choir School. He is a graduate of Manchester University in England and Northwestern University and a student of the internationally known teacher and conductor Gustav Meier. The recipient of numerous awards, Mr. Wroe received the Seiji Ozawa Fellowship at the Tanglewood Music Center in 1992.

Joshua Bell



Born in Bloomington, Indiana, in 1967, violinist Joshua Bell was studying with the renowned Josef Gingold by the time he was twelve; his performance at fourteen with Riccardo Muti and the Philadelphia Orchestra led to numerous acclaimed concerts, including his 1985 Carnegie Hall debut as soloist with Leonard Slatkin and the Saint Louis Symphony. The following year he received the Avery Fisher Career Grant. In 1987, at nineteen, he became the first violinist in ten years to be signed exclusively by Decca/London records. Today, an internationally established musician, and a frequent guest at summer festivals worldwide, Mr. Bell appears with the most important orchestras and conductors on both sides of the Atlantic. Abroad, he has been acclaimed for performances with England's Royal Philharmonic, London Philharmonic, Philharmonia Orchestra, and London Symphony, as well as with the major orchestras of The Netherlands, Germany, Switzerland, France, Italy, Sweden, Spain, Belgium, and Australia. He recently returned from his third tour of Asia, which included recital debuts in Singapore and Taiwan and return engagements in Korea, Hong Kong, and throughout Japan. Chamber music, a special passion, takes him frequently to such festivals as Spoleto USA and Spoleto Italy. During the 1994-95 season, in addition to other orchestral engagements, Mr. Bell will be the guest soloist for two major orchestral tours: in the United States with Christoph Eschenbach and the Houston Symphony, and in Europe with Charles Dutoit and the Orchestre National de France. Recital highlights include concerts at New York's 92nd Street Y, UCLA's Wadsworth Hall, and the major halls of Houston, Munich, and Cologne. Since 1987 he has released nine recordings for London/Decca, including concertos of Mozart, Tchaikovsky, Wieniawski, Prokofiev, and Saint-Saëns, Lalo's *Symphonie espagnole*, an album of virtuoso pieces for violin and orchestra entitled "Poème," and chamber works by Chausson, Ravel, Franck, Fauré, and Debussy. He has recently recorded the two Prokofiev sonatas with pianist Olli Mustonen. Mr. Bell made his Boston Symphony debut at Tanglewood in 1989 and performed with the orchestra most recently this past January in Symphony Hall. He plays an Antonio Stradivari violin dated 1732 and known as the Tom Taylor.



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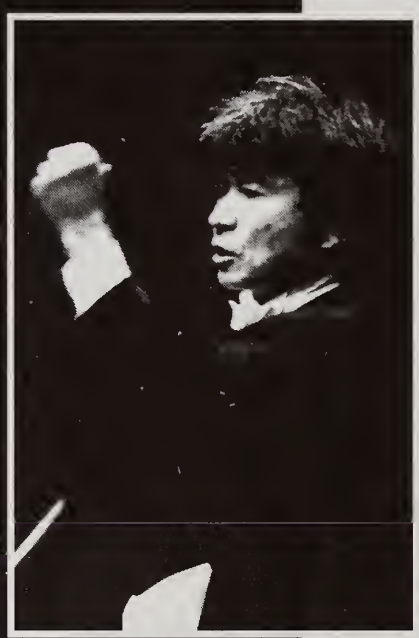


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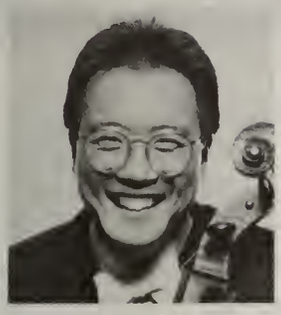
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Yo-Yo Ma



Yo-Yo Ma gave his first public recital at five and was being compared with such masters as Rostropovich and Casals by the time he was nineteen. He has since earned an international reputation as an ambassador for classical music and its vital role in society. Highly acclaimed for his ensemble playing, Mr. Ma maintains a long-standing partnership with pianist Emanuel Ax and performs chamber music with a wide circle of colleagues. In past seasons he has joined Mr. Ax, Isaac Stern, and Jaime Laredo for performances and recordings of piano quartets by Brahms, Fauré, Schumann, and Beethoven. An exclusive Sony Classical recording artist, Mr. Ma is an eight-time Grammy winner. Among his recent releases are an all-American album featuring the Ives Piano Trio and works by Bernstein, Kirchner, and Gershwin, and two 1993 Grammy winners: the Brahms cello sonatas with Mr. Ax, and a disc pairing Prokofiev's *Sinfonia Concertante* and Tchaikovsky's *Rococo* Variations, with Lorin Maazel and the Pittsburgh Symphony. Discs to be released this season include Chopin's cello sonata and piano trio with Mr. Ax and violinist Pamela Frank; and concertos by Stephen Albert, Bartók, and Bloch with David Zinman and the Baltimore Symphony. Contemporary music, particularly by American composers, has been an important part of Mr. Ma's repertoire for many years. During the 1993-94 season he gave the world premieres of John Harbison's Cello Concerto with Seiji Ozawa and the Boston Symphony and Christopher Rouse's Cello Concerto with David Zinman and the Los Angeles Philharmonic. Under the composer's direction he gave the world premiere of John Williams's Concerto for Cello and Orchestra with the Boston Symphony as part of the concert inaugurating Tanglewood's new Seiji Ozawa Hall this summer. Mr. Ma devotes a considerable amount of time to teaching, spending part of each summer at Tanglewood working closely with students at the Tanglewood Music Center. His experiences as teacher and performer at Tanglewood in 1989 are chronicled in a television documentary now available on laserdisc and videocassette. Born in Paris in 1955 to Chinese parents, Yo-Yo Ma began his cello studies with his father at four. He later studied with Janos Scholz and in 1962 began his studies at Juilliard with the late Leonard Rose. In 1991 he received an honorary doctorate in music from his *alma mater*, Harvard University. Mr. Ma has appeared frequently with the Boston Symphony since his debut in February 1983 and has recorded Strauss's *Don Quixote* with Seiji Ozawa and the orchestra for Sony Classical.

Rebecca Young



Rebecca Young joined the Boston Symphony Orchestra as principal violist in September 1993, coming to the BSO while on a leave of absence from her position as associate principal violist of the New York Philharmonic, of which she has been a member since 1986. Ms. Young began violin lessons at the age of four and switched to viola at sixteen. After seven months of study in Juilliard's pre-college division she entered the college division of that school, quickly becoming principal violist of Julliard's top orchestra. Three summers at the Tanglewood Music Center (1983-85) helped shape her musical development and opened her eyes to the world of chamber music. At the start of her senior year at Juilliard, in October 1985, Ms. Young auditioned for and won a position in the New York Philharmonic, becoming the orchestra's youngest member, at twenty. Ms. Young has also performed with the Waterloo Festival Orchestra, the New York String Orchestra under the late Alexander Schneider, the New York Symphonic Ensemble, and the Grand Teton Music Festival. As a new member of the Boston Symphony Chamber Players she participated in a South American tour with that ensemble in the spring of 1994. Ms. Young remains active with the New York Philharmonic Ensembles and also as a guest artist of the Boston Chamber Music Society. She will return to the New York Philharmonic in the fall of 1994.



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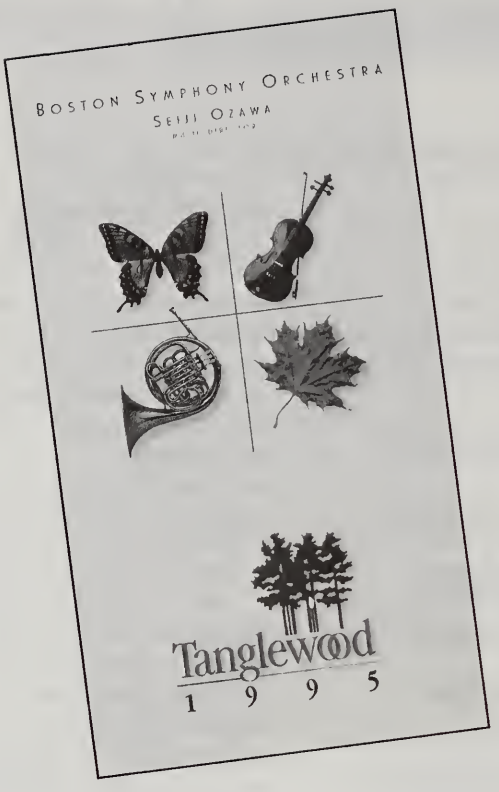


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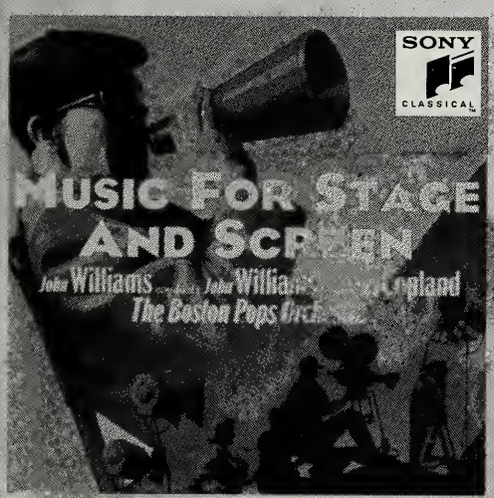
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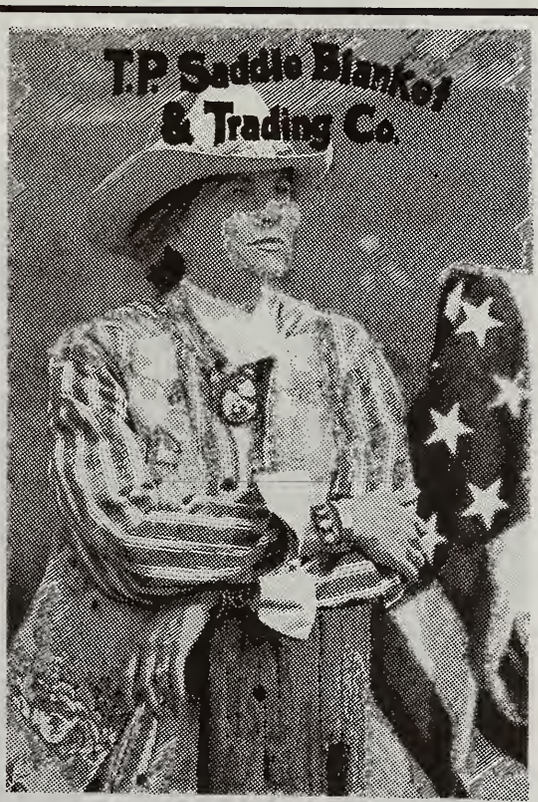
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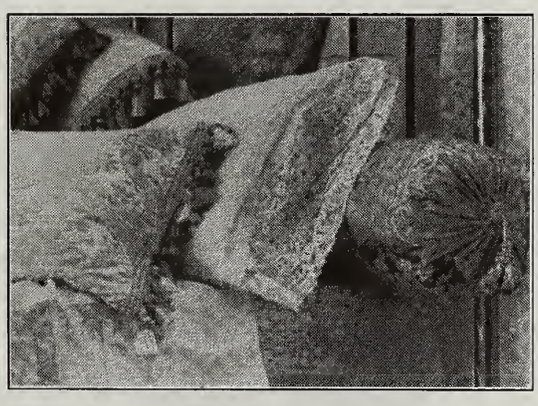
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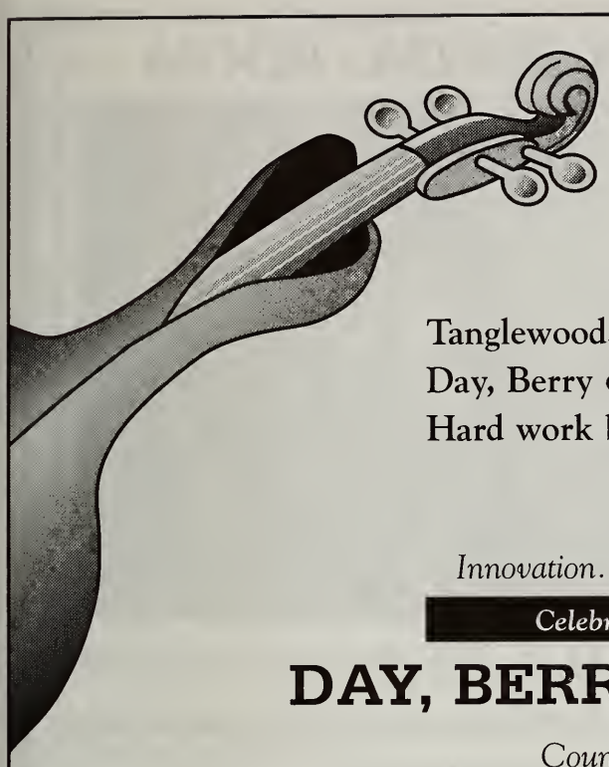
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WILLIAMS *Liberty Fanfare*; "Adventures on Earth," from *E.T. (The Extra-terrestrial)*
arr. RAMIN *Bernstein on Broadway*
TCHAIKOVSKY *1812* Overture

Wednesday, August 3, at 8:30

HERMANN PREY, baritone
LEONARD HOKANSON, piano

Schubert's *Winterreise*

Friday, August 5, at 6:30 (Prelude)

JOSHUA BELL, violin
MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

Friday, August 5, at 8:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
EMANUEL AX, piano

STRAVINSKY Suite from *Pulcinella*
MOZART Piano Concerto No. 22 in E-flat, K.482
TCHAIKOVSKY Serenade for Strings



Saturday, August 6, at 8:30

BOSTON SYMPHONY ORCHESTRA
DAVID WROE, conductor
JOSHUA BELL, violin

BARBER Overture to *The School for Scandal*
TCHAIKOVSKY Violin Concerto
DVOŘÁK Symphony No. 9, *From the New World*

Sunday, August 7, at 2:30
The Serge and Olga Koussevitzky Memorial Concert

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
YO-YO MA, cello
REBECCA YOUNG, viola

HAYDN Symphony No. 44, *Trauer*
HARBISON Cello Concerto
STRAUSS *Don Quixote*

Thursday, August 11, at 8:30

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Friday, August 12, at 6:30 (Prelude)

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Friday, August 12, at 8:30

PITTSBURGH SYMPHONY ORCHESTRA
LORIN MAAZEL, conductor
JULIAN RACHLIN, violin

RACHMANINOFF Symphony No. 3
PROKOFIEV Violin Concerto No. 1
RAVEL *Rapsodie espagnole*
RAVEL *Boléro*

Saturday, August 13, at 8:30

PITTSBURGH SYMPHONY ORCHESTRA
LORIN MAAZEL, conductor

BEETHOVEN *Leonore* Overture No. 2
MAHLER Adagio from Symphony No. 10
PROKOFIEV Symphony No. 5

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Sunday, August 14, at 8:30

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ITZHAK PERLMAN, violin

KHACHATURIAN Violin Concerto
BRAHMS Symphony No. 2

Wednesday, August 17, at 8:30

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Folk hymns and spirituals of New England and New York

Friday, August 19, at 6:30 (Prelude)

JAYNE WEST, soprano
MARGO GARRETT, piano

Songs of Berg, Canteloube, and Dvořák

Friday, August 19, at 8:30

BOSTON SYMPHONY ORCHESTRA
BERNARD HAITINK, conductor
JANE EAGLEN, soprano (Brünnhilde)
MARGARET JANE WRAY soprano (Gutrune)
GARY LAKES, tenor (Siegfried)
ROGER ROLOFF, bass-baritone (Gunther)
PHILIP KANG, bass (Hagen)
JAYNE WEST, soprano (Woglinde)
DIANE KESLING, mezzo-soprano (Wellgunde)
MEREDITH PARSONS, mezzo-soprano (Flosshilde)

SCHUBERT *Unfinished* Symphony
WAGNER *Götterdämmerung*, Act III

Saturday, August 20, at 8:30

BOSTON SYMPHONY ORCHESTRA
JAMES CONLON, condutor
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

VERDI Prelude to *La forza del destino* (original version, 1862); Overture to *La forza del destino*; Four Sacred Pieces
MUSSORGSKY/RAVEL *Pictures at an Exhibition*

Sunday, August 21, at 2:30

BOSTON SYMPHONY ORCHESTRA
BERNARD HAITINK, conductor
GIDON KREMER, violin

WAGNER Prelude to *Die Meistersinger*
SIBELIUS Violin Concerto
BRAHMS Symphony No. 1

Wednesday, August 24, at 8:30

BARBARA BONNEY, soprano
ANDRÉ PREVIN, piano

Songs of Schubert, Sibelius, Previn, and Barber

Friday, August 26, at 6:30 (Prelude)

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Music of Brahms

Friday, August 26, at 8:30

BOSTON SYMPHONY ORCHESTRA
CHRISTOPH ESCHENBACH, conductor
BARBARA BONNEY, soprano

ALL-MOZART PROGRAM
Symphony No. 35, *Haffner*
"Exsultate, jubilate," for soprano and orchestra
"Deh vieni, non tardar," from *Le nozze di Figaro*
Concert aria, "Non temer, amato bene"
Symphony No. 38, *Prague*

Saturday, August 27, at 8:30

BOSTON SYMPHONY ORCHESTRA
YURI SIMONOV, conductor
HORACIO GUTIÉRREZ, piano
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

RACHMANINOFF Symphony No. 1
PROKOFIEV Piano Concerto No. 2
BORODIN Polovtsian Dances from *Prince Igor*

Sunday, August 28, at 2:30

BOSTON SYMPHONY ORCHESTRA
CHRISTOPH ESCHENBACH, conductor
ALESSANDRA MARC, soprano
FLORENCE QUIVAR, mezzo-soprano
FRANK LOPARDO, tenor
PAUL PLISHKA, bass
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BRAHMS *Alto Rhapsody*
BEETHOVEN Symphony No. 9

Monday, August 29, at 8:30

BOSTON POPS CONCERT
JOHN WILLIAMS, conductor
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TANGLEWOOD MUSIC CENTER
Leon Fleisher, Artistic Director
1994 Concert Schedule

Wednesday, July 6, at 8:30 p.m.
(Chamber Music Hall)
Sonata Recital—TMC Fellows

Saturday, July 9, at 2 p.m.
BUTI Young Artists Orchestra
André Smith conducting

Sunday, July 10, at 10 a.m.
Chamber Music—TMC Fellows

Monday, July 11, at 8:30 p.m.
Vocal Recital—TMC Fellows

Tuesday, July 12, at 8:30 p.m.
Tanglewood Music Center Orchestra
Seiji Ozawa, Thomas Dausgaard, and David Wroe conducting

Thursday, July 14, at 8:30 p.m.
Vocal Recital—TMC Fellows

Saturday, July 16, at 2 p.m.
Sonata Recital—TMC Fellows

Sunday, July 17, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, July 17, at 8:30 p.m.
Chamber Music—TMC Fellows

Monday, July 18, at 8:30 p.m.
Berkshire Night (residents of Berkshire Country admitted free of charge)
Tanglewood Music Center Orchestra
Members of the Conducting Class conducting

Tuesday, July 19, at 8:30 p.m.
Chamber Music—BUTI Young Artists

Saturday, July 23, at 2 p.m.
BUTI Young Artists Orchestra
David Wroe conducting

Saturday, July 23, at 8:30 p.m*
Leonard Bernstein Memorial Concert (Shed)
Tanglewood Music Center Orchestra
Seiji Ozawa conducting
Leon Fleisher, piano
Itzhak Perlman, violin
Music of Foss, Bernstein, and Brahms

Sunday, July 24, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, July 24, at 8:30 p.m.
Vocal Recital—TMC Fellows

Tuesday, July 26, at 8:30 p.m.
Music for Two Pianos—TMC Fellows

Saturday, July 30, at 2 p.m.
Vocal Recital—TMC Fellows

Sunday, July 31, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, July 31, at 8:30 p.m.
Chamber Music— BUTI Young Artists

Tuesday, August 2*
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon events begin at 2:30 p.m.
Gala concert at 8:30 p.m. (Shed)
Tanglewood Music Center Orchestra
Boston Symphony Orchestra
Seiji Ozawa, Leon Fleisher, and John Williams conducting
Maria Tipo, Emanuel Ax, and John Williams, pianos
To include Tchaikovsky *1812* Overture

Thursday, August 4, at 8:30 p.m.
Festival of Contemporary Music
The Fromm Concert at Tanglewood
Bang on a Can All-Stars

Saturday, August 6, at 2 p.m.
Festival of Contemporary Music
TMC Fellows
Music of Ives, Adams, Wolfe, Lang, Andriessen, and others

Sunday, August 7, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, August 7, at 8:30 p.m.
Festival of Contemporary Music
TMC Fellows
Reinbert de Leeuw conducting
Peter Serkin, piano
Messiaen's *Des Canyons aux étoiles*

Monday, August 8, at 8:30 p.m.
Festival of Contemporary Music
TMC Fellows
Music of Carter, Kirchner, and Davidovsky

Tuesday, August 9, at 8:30
Festival of Contemporary Music
TMC Fellows
Music of Mauricio Kagel

Wednesday, August 10, at 8:30 p.m.
Festival of Contemporary Music
Tanglewood Music Center Orchestra
Reinbert de Leeuw and Robert Spano conducting
Music of Ives, Knussen, Andriessen, Davidovsky, and a new work by Eric Zivian

Saturday, August 13, at 2 p.m.
Chamber Music—BUTI Young Artists

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Sunday, August 14, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, August 14, at 8:30 p.m.
Vocal Recital—TMC Fellows

Monday, August 15, at 8:30 p.m.
TMC Fellowship Ensembles-in-Residence

Tuesday, August 16, at 8:30 p.m.
Chamber Music—TMC Fellows

Thursday, August 18, at 8:30 p.m.
Vocal Recital—TMC Fellows

Saturday, August 20, at 2 p.m.
BUTI Young Artists Orchestra
Gisèle Ben-Dor conducting

Sunday, August 21, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, August 21, at 8:30 p.m.
Tanglewood Music Center Orchestra
Robert Spano and members of the Conducting Class conducting
Overture to Verdi's *La forza del destino*, Act III of Puccini's *La bohème*, and Sibelius's Symphony No. 5



Schedule subject to change.

Additional TMC events may take place at 4 p.m. on selected weekday afternoons; up-to-date weekly schedules are available at the Main Gate.

Except as noted, seats are unreserved and available one hour before concert time for a contribution of $6 ($8 for orchestra concerts). Tanglewood Friends are admitted without charge. Unless so stated, all concerts are held in Seiji Ozawa Hall.

*Tanglewood Festival ticket required; available at the Tanglewood box office

Programs designated "TMC Fellows" are performed by members of the Tanglewood Music Center Fellowship Program for advanced young performers 18 years of age and older. The Tanglewood Music Center Orchestra is made up of members of the Fellowship Program.

Programs designated "BUTI Young Artists" are performed by members of the Boston University Tanglewood Institute Young Artists Instrumental and Vocal Programs for high-school age musicians.

"Tanglewood on Parade," on Tuesday, August 2, is a day-long series of concert performances and other events highlighting the entire spectrum of Tanglewood performance activities, including the Tanglewood Music Center Fellowship Program, the Boston University Tanglewood Institute Young Artists Program, and the Boston Symphony Orchestra. "Tanglewood on Parade" is presented as a benefit for the Tanglewood Music Center. Tickets are required and are available at the Tanglewood box office.

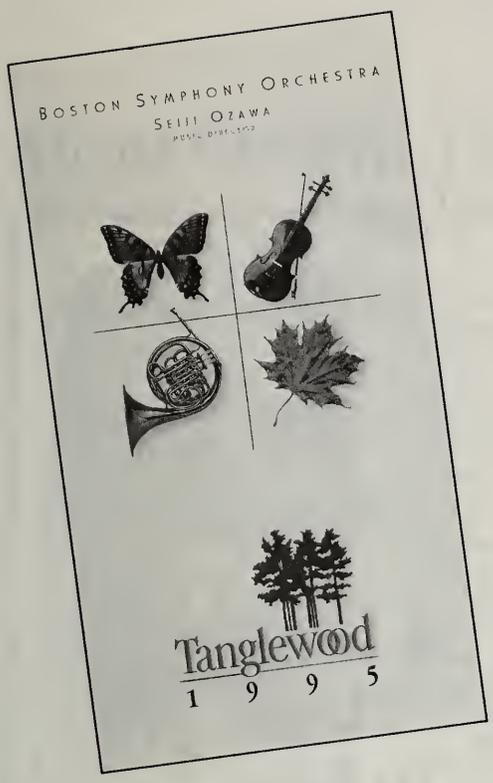
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1995 Tanglewood Schedule

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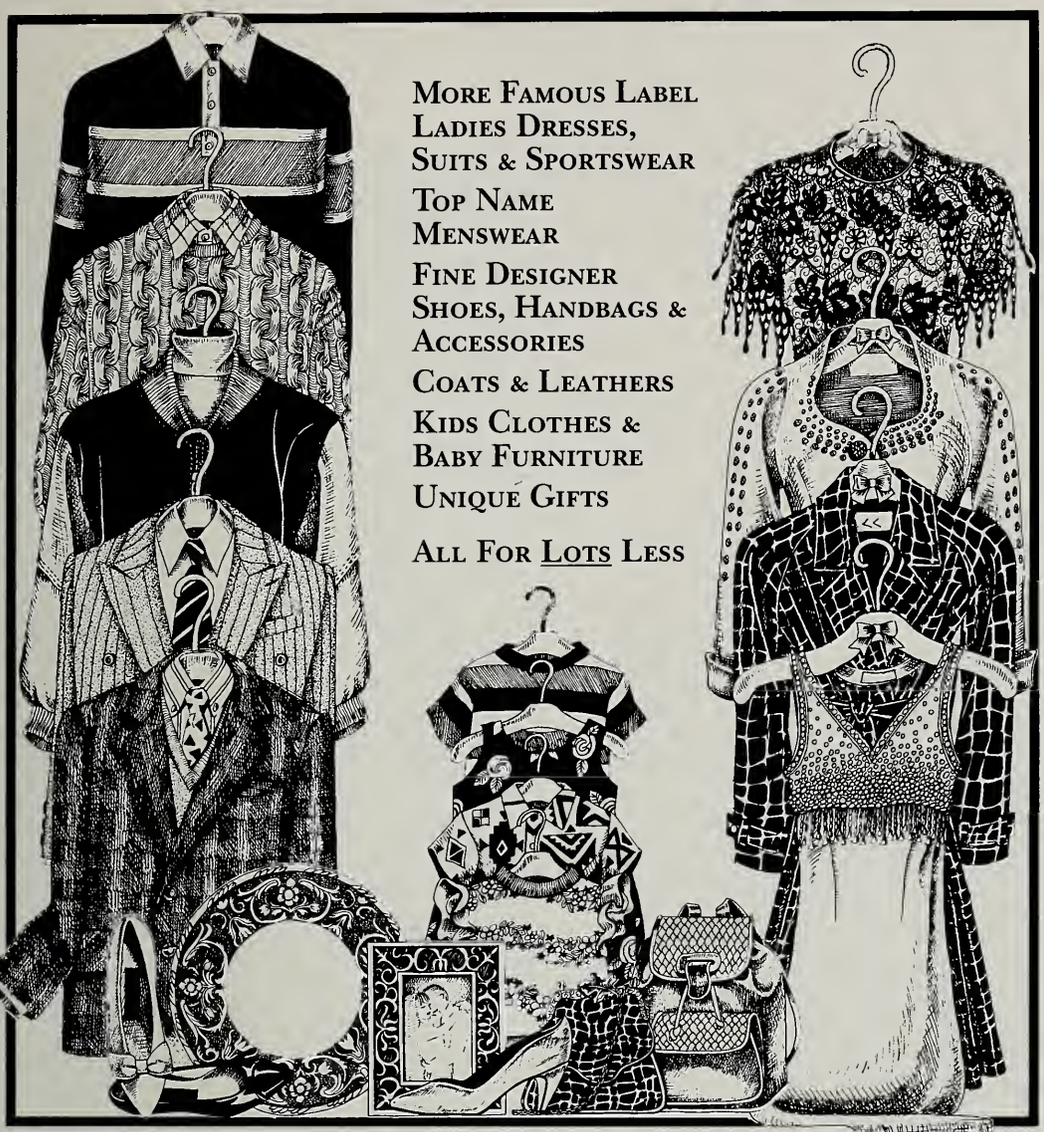
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Gilbert Kalish, *Chairman of the Faculty*
Mario Davidovsky *and* Louis Andriessen, *Composers-in-Residence*
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Works presented at this year's Festival were prepared under the guidance of the following Tanglewood Music Center Faculty

Frank Epstein
Margo Garrett
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Dennis Helmrich
Gilbert Kalish
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The 1994 Festival of Contemporary Music is supported by a gift from Dr. Raymond and Hannah H. Schneider.

The Tanglewood Music Center is maintained for advanced study in music and sponsored by the Boston Symphony Orchestra.

Seiji Ozawa, *Music Director*
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1994 Festival of Contemporary Music

■ A Tanglewood Festival of Contemporary Music without Oliver Knussen: something hard to imagine. After seven years of innovative, adventurous, and never dogmatic programming bearing in every respect the stamp of the extraordinary personality of Oliver Knussen, it is a particularly difficult task to be responsible for the 1994 Festival. Olly and I have cooperated very closely for several years in Dutch musical life, and it was Olly who introduced me to Tanglewood in 1993 by letting me share in the unforgettable experience of performing Stockhausen's *Gruppen*. The performance this year of one of Knussen's major orchestral works—his Symphony No. 3—should be seen as a tribute to his many activities during his years at Tanglewood.

A most interesting feature of the 1994 FCM stems from the presence this summer of two composers-in-residence—Argentinian-American Mario Davidovsky and Dutch Louis Andriessen—particularly because in the work of these two composers one is confronted in a very different way with American and European traditions: Mario Davidovsky as a lifetime representative of primarily European-oriented music in the USA and Louis Andriessen as an almost lifetime representative of American influences in Europe. These two composers will be represented not only on the programs of the TMC Fellows—Davidovsky by his captivating vocal chamber piece *Romancero* and his more recent *Shulamit's Dream* (the latter commissioned by the San Francisco Symphony); Andriessen by "Hadewijch," the lyrical second part of his music-theater piece *De Materie*, and by his orchestral work *De Snelheid* ("Velocity"; also, as it happens, a San Francisco Symphony commission), the relentless radicality of which caused considerable comment at its premiere—but also on the program of the Bang On A Can All-Stars. While this group's special relationship with both of these composers was reason enough to welcome them to Tanglewood, the Bang On A Can All-Stars also represent a generation of young American composers who are rapidly gaining international reputation and leaving traces in Europe, particularly after their successful appearances in the Holland Festival 1993 and the Meltdown South Bank Festival in London just one month ago.

Two of the founder-composers of the Bang On A Can All-Stars—Julia Wolfe and David Lang—will also be represented on the "marathon concert" of August 6. In this concert, music of several generations of American composers (Ives, Varèse, Cage, John Adams, Michael Torke) will be juxtaposed with the unique Mexican flavor of Silvestre Revueltas' *Homenaje a Federico García Lorca* and Louis Andriessen's "Hadewijch."

Major works, some of them very recent, by composers who have played an important role at Tanglewood for many years—Elliott Carter, Leon Kirchner, Ralph Shapey, and John Harbison (his new Cello Concerto, to be played by Yo-Yo Ma with Seiji Ozawa and the Boston Symphony Orchestra)—will also be part of the Festival, as will a new orchestral work by Eric Zivian commissioned by the Tanglewood Music Center through the Paul Jacobs Memorial Fund. The Vermeer Quartet will play a composition by one of the most striking personalities in Europe today, György Kurtág.

Two of the concerts in the Festival are devoted exclusively to single composers: Olivier Messiaen and Mauricio Kagel. In the oeuvre of Messiaen *Des Canyons aux étoiles* has a unique place. Written in the '70s, and inspired by the American landscape and birdsong, it is like a monumental summary of the composer's entire musical life. Demanding a brilliant virtuosity of all forty-four musicians involved, the work contains remarkable solo parts for horn, glockenspiel, xylorimba, and, above all, the piano. It is a great privilege to have Peter Serkin, with his long experience with Messiaen's music, playing with us in what is to my knowledge the longest piano con-

certo of the entire music literature.

Mauricio Kagel is considered in most of Europe as one of the leading composers of his generation. Numerous festivals in France, Germany, Italy, and Holland have been devoted exclusively to the music, theater, films, and radio plays of this remarkably fertile artist. Born in Argentina (like Mario Davidovsky) and living for more than thirty-five years in Germany, his multicultural background, his flexibility, his instinct for theater, and his strong individuality have led him to a very independent and outspoken position in the music world today. His music can hardly ever be defined in a purely abstract way and almost always includes varying forms of visual and theatrical aspects (often with a highly personal touch of humor)—which has confused, amused, puzzled, and sometimes irritated musicians and audiences. This intriguing, and in my opinion highly complex, character in his music makes his work perhaps more related to the labyrinthian stories of Borges and the films of Buñuel than to any particular musical tradition.

Summing up the whole program of the Festival, it is difficult to imagine that all this music, most of it very complicated, will be performed in a period of less than a week. My experience at Tanglewood last year taught me that what seems impossible to realize has been made very possible by the skill and commitment of the TMC Fellows and by the incredible inventiveness of James Whitaker and Carol Woodworth in creating order out of chaos. I would also like to thank all of the faculty members (both instrumental and vocal) who are so passionately involved in coaching the performances, and Brad Lubman for his indispensable contribution in both preparing and performing. Finally I would like to express my gratitude to Leon Fleisher, Dan Gustin, Gil Kalish, and Richard Ortner, for their confidence in asking me to contribute to this 1994 Festival.

Reinbert de Leeuw
Festival Director

Original cover design by Matthew John Lane

The Tanglewood Music Center acknowledges with gratitude

- the generosity of Bose Corporation, which has provided loudspeaker systems for performances in Seiji Ozawa Hall during the 1994 Tanglewood season
- TDK Electronics Corporation, for the donation of audio cassettes for use in recording
- grants from The Netherland-America Foundation and The Velmans Foundation, which underwrite the residencies of Reinbert de Leeuw and Louis Andriessen
- a gift from the Aaron Copland Fund for Music, which assists in the presentation of works by American composers

The Tanglewood Music Center extends its appreciation to the following guest performers for their participation in this year's Festival: Jeff Benedict (saxophone), James Bonney (guitar), Peter Culpo (accordian), Ben Freimuth (bass clarinet and contrabass clarinet), Michael Gandolfi (guitar and mandolin), Michael Leonard (bass clarinet), Mark Stewart (electronic guitars), and Evan Ziporyn (bass clarinet and saxophone)

The Tanglewood Music Center is also supported in part through a grant from the National Endowment for the Arts.

1994 Festival of Contemporary Music
Thursday, August 4, at 8:30 p.m.
Florence Gould Auditorium, Seiji Ozawa Hall

The Fromm Concert at Tanglewood

BANG ON A CAN ALL-STARS

MAYA BEISER, cello
ROBERT BLACK, bass
LISA MOORE, piano
STEVEN SCHICK, percussion
MARK STEWART, electric guitar
EVAN ZIPORYN, woodwinds

DAVID LANG
(b.1957)
The Anvil Chorus (1991)
STEVEN SCHICK, percussion

JULIA WOLFE
(b.1958)
Lick (1994)
(commissioned by Bang On A Can with funding provided by the Mary Flagler Cary Charitable Trust)

TOM JOHNSON
(b.1939)
Failing: A Very Difficult Piece for String Bass (1973)
ROBERT BLACK, bass

MARIO DAVIDOVSKY
(b.1934)
Synchronism No. 6 (1970)

LOUIS ANDRIESSEN
(b.1939)
Hout (1991)

INTERMISSION

MICHAEL GORDON
(b.1956)
Industry (1993)
MAYA BEISER, cello

HERMETO PASCOAL
(b.1936)
Arapua (1984)
(arranged by Evan Ziporyn)

STEVE MARTLAND
(b.1959)
Horses of Instruction (1994)
(world premiere; commissioned by Bang On A Can with funding provided by the Mary Flagler Cary Charitable Trust)

The Fromm Music Foundation at Harvard University, founded by the unique patron and great Maecenas of contemporary music, the late Paul Fromm, is now forty-one years of age and has been located at Harvard University for more than twenty years. Since the 1950s, the Fromm Foundation has commissioned nearly 250 new compositions and their performances, and has sponsored hundreds of new music concerts and concert series, among them Tanglewood's Festival of Contemporary Music, the annual "Fromm Week" at Aspen, and the Fromm Concert Series at Harvard University, to name only a few. In 1992-93 nine commissions were awarded, the Paul Fromm Composer-in-Residence program at the American Academy in Rome was founded, a concert with Fromm commissions in San Francisco was sponsored, a cooperation with other foundations was inaugurated to institute a series of new music concerts in major American cities, and an annual Fromm Concert and Paul Fromm Award for Composition at Tanglewood were established. In the 1993-94 season, in addition to continuing its other activities, the Foundation awarded thirteen commissions.

Baldwin piano

1994 Festival of Contemporary Music
Saturday, August 6, at 2 p.m.
Florence Gould Auditorium, Seiji Ozawa Hall

FELLOWS OF THE TANGLEWOOD MUSIC CENTER

OPENING FANFARE
OLIVER KNUSSEN (b.1952) Opening Signal (1994)
(commissioned by the Boston Symphony Orchestra
for the opening of Seiji Ozawa Hall)

"Music Box Pieces" by Louis Andriessen, Reinbert de Leeuw,
and Oliver Knussen (to be announced from the stage)
RON FORD, music box

CHARLES IVES
(1874-1954)

The Unanswered Question (1906)

MARK INOUYE, trumpet
REINBERT DE LEEUW, conductor

JOHN ADAMS
(b.1947)

The Wound Dresser (1989)

THOMAS MEGLIORANZA, baritone
REINBERT DE LEEUW, conductor

BRIEF INTERMISSION

EDGARD VARÉSE
(1883-1965)

Intégrales (1924)

BRADLEY LUBMAN, conductor

SILVESTRE REVUELTAS
(1899-1940)

Homenaje a Federico García Lorca (1936)

I. Baile (Dance)
II. Duelo (Sorrow)
III. Son (Sound)

REINBERT DE LEEUW, conductor

JOHN CAGE
(1912-1992)

Third Construction (1941)

ALEX ORFALY, BARRY DOVE, CHARLES LAWYER,
and JEROME LACORT, percussion

BRIEF INTERMISSION

JULIA WOLFE
(b.1958)

The Vermeer Room (1989)

JURJEN HEMPEL, conductor

MICHAEL TORKE
(b.1961)

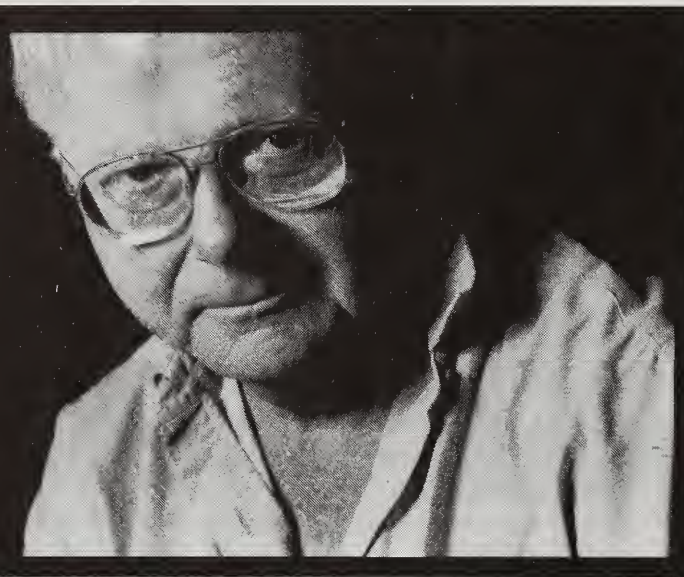
The Yellow Pages (1985)

DAVID LANG
(b.1957)

Spud (1986)

BRADLEY LUBMAN, conductor

Program continues...



"Andriessen achieves a kind of rugged sonic splendor that communicates an unimpeachable creative honesty..."

CD Review (UK)

Louis Andriessen

"Accessible to non-specialist ears, powerful, but still uncompromisingly new."

Financial Times (UK)



De Tijd

"In its deft manipulation of sustained chords, De Tijd's architecture is ingenious ... in the hands of de Leeuw and the Schoenberg Ensemble, it holds eternity in the palm of its hand."

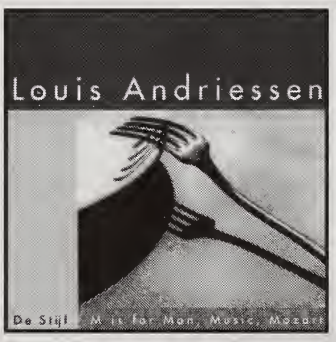
Montreal Mirror

De Staat

"If minimalism has produced any masterpieces at all, this is assuredly one of them. The performance is of startling, even demonic intensity. A brilliant disc."

Buffalo News





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De Stijl

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on Elektra Nonesuch

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BRIEF INTERMISSION

LOUIS ANDRIESSEN

Hadewijch (De Materie—Part II), for soprano, eight voices, and large ensemble (1988)
Text: Hadewijch's Seventh Vision, from "Het Visionenboek van Hadewych"
(American premiere)

LAURA BEWIG, mezzo-soprano
REINBERT DE LEEUW, conductor

The Tanglewood Music Center is grateful to Elektra Nonesuch for their generous underwriting of this concert.

The 1994 Festival of Contemporary Music continues tomorrow afternoon at 2:30 p.m. in the Koussevitzky Music Shed with the performance by Seiji Ozawa, the Boston Symphony Orchestra, and soloist Yo-Yo Ma of John Harbison's Cello Concerto, commissioned by the Boston Symphony Orchestra and the Chicago Symphony Orchestra, and which received its world premiere with Yo-Yo Ma, Seiji Ozawa, and the Boston Symphony this past April.

Baldwin piano

A Musical Partnership

The Boston Symphony Orchestra salutes the Baldwin Piano Company, which has provided pianos for young musicians and professional artists at Tanglewood for more than a half-century.

Tanglewood Music Center

1994 Festival of Contemporary Music
Sunday, August 7, at 8:30 p.m.
Florence Gould Auditorium, Seiji Ozawa Hall

FELLOWS OF THE TANGLEWOOD MUSIC CENTER
REINBERT DE LEEUW, conductor
PETER SERKIN, piano

OLIVIER MESSIAEN
(1908-1992)

Des Canyons aux étoiles (1971-74)

Part I

I. Le Désert (The Desert)
II. Les Orioles (The Orioles)
III. Ce qui est écrit sur les étoiles . . .
(What is written on the stars . . .)
IV. Le Cossyphe d'Heuglin (The White-browed Robin)
V. Cedar Breaks et le don de crainte
(Cedar Breaks and the Gift of Awe)

Part II

VI. Apel interstellaire (Interstellar Call)
VII. Bryce Canyon et les rochers rouge-orange
(Bryce Canyon and the Red-orange Rocks)

INTERMISSION

Part III

VIII. Les Ressuscités et le chant de l'étoile Aldébaran
(The Ressurected and the Song of the Star Aldebaran)
IX. Le Moqueur polyglotte (The Mockingbird)
X. Le Grive des bois (The Wood-thrush)
XI. Omao, Lejothrix, Elepaio, Shama
XII. Zion Park et la cité céleste
(Zion Park and the Celestial City)

PETER SERKIN, piano

CHRISTOPHER COOPER, horn
BARRY DOVE, xylorimba
JEROME LACORT, glockenspiel
REINBERT DE LEEUW, conductor

Baldwin piano
Peter Serkin plays the Steinway piano.

1994 Festival of Contemporary Music
Monday, August 8, at 8:30 p.m.
Florence Gould Auditorium, Seiji Ozawa Hall

FELLOWS OF THE TANGLEWOOD MUSIC CENTER

ELLIOTT CARTER
(b.1908)

Quintet, for piano and winds (1991)

HSING-CHWEN HSIN, piano
EUGENE IZOTOV, oboe
IGOR BEGELMAN, clarinet
CHRISTOPHER MARSHALL, bassoon
J. CHRISTOPHER COOPER, horn

LEON KIRCHNER
(b.1919)

Trio No. II (in One Movement)
for violin, cello, and piano (1993)

ANNA PRESLER, violin
AMOS YANG, cello
HIROKO SASAKI, piano

INTERMISSION

MARIO DAVIDOVSKY
(b.1934)

Romancero, for soprano, flute, clarinet, violin, and cello (1993)

I. Morenica a mi me llaman
(They call me Morenica)
I. Arriba canes arriba!
(Hey, dogs, hey!)
III. Seguidillas
IV. Triste estaba el Rey David
(Sad was King David)

ANNA-MARIA BOGNER, soprano
DEMARRE McGILL, flute, piccolo, and alto flute
DAVID CHALICK, clarinet and bass clarinet
LYRICO NAKAJIMA, violin
KATHERINE CHERBAS, cello

RALPH SHAPEY
(b.1921)

Evocation No. 2, for cello, piano, and percussion (1979)

I. Maestoso
II. Spiritoso

JULIAN HERSH, cello
BARRY DOVE, percussion
ORIT WOLF, piano

Baldwin piano

LOUIS ANDRIESSEN

Composer-in-Residence
Tanglewood Festival of Contemporary Music, 1994



"His best music...is as original and courageous as any on the musical scene today." Anthony Bye, The Musical Times [UK]

Hadewijch (De Materie, Part II)

(1988) 25'

for soprano, 8 voices and large ensemble

3.2.2corA.5.2bcl.dbcl.0—4.4.4.1—
bass.gtr—perc(5)—harp—2pft—
2synth— 2gtr—strings(2.2.2.2.1)—
SoloS—2S.2A.2T.2B

Hout

(1991) 10'

for tenor saxophone, marimba, guitar and piano

De Snelheid [Velocity]

(1982-83 rev.1984) 18'

for large ensemble

Orchestra I: 0.0.0.Ssax.Asax.0—
2.2.2.1—perc(1-2)—pft
Orchestra II: as orchestra I
Orchestra III: 2(=afl).afl—2elec.harps
(or elec.keyboards)—bass.gtr—
elec.org(hammond)—perc(1)—
strings(min:4.0.3.3.2,db=5str)

For more information on the music of Louis Andriessen, please contact our Promotion Department

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1994 Festival of Contemporary Music
Tuesday, August 9, at 8:30 p.m.
Florence Gould Auditorium, Seiji Ozawa Hall

FELLOWS OF THE TANGLEWOOD MUSIC CENTER

MAURICIO KAGEL
(b.1931)

Phantasiestück (1987-88)

DEMARRE McGILL, flute
MICHAEL TORRE, piano
KERI-LYNN WILSON, conductor

KAGEL

Trio in three movements for violin, cello, and piano (1984-85)

JASON HOROWITZ, violin
JASON McCOMB, cello
MELVIN CHEN, piano

INTERMISSION

KAGEL

". . . den 24. XII. 31" (1988-91)
(American premiere)

THOMAS LEHMKUHL, baritone
REINBERT DE LEEUW, conductor

Baldwin piano

1994 Festival of Contemporary Music
Wednesday, August 10, at 8:30 p.m.
Florence Gould Auditorium, Seiji Ozawa Hall

TANGLEWOOD MUSIC CENTER ORCHESTRA
REINBERT DE LEEUW, BRADLEY LUBMAN, and ROBERT SPANO, conductors

CHARLES IVES
(1874-1954)

Orchestral Set No. 2

I. An Elegy to Our Forefathers (1909)
Very slowly
II. The Rockstrewn Hills Join in the Peoples' Outdoor Meeting (1909)
Allegro
III. From Hanover Square North, at the End of a Tragic Day, the Voices of the People Again Arose (1915)
Very slowly

ROBERT SPANO, conductor

Program continues...

ERIC ZIVIAN
(b.1968)

Quincunx (1994)
(world premiere; commissioned by the Tanglewood Music Center through the Paul Jacobs Memorial Fund)

ROBERT SPANO, conductor

BRIEF INTERMISSION

MARIO DAVIDOVSKY
(b.1934)

Shulamit's Dream, for soprano and orchestra (1993)

Part I. Song of Songs, V: 8, 10-16
Part II. Song of Songs, III: 1-3

MARGERY HELLMOLD, soprano
BRADLEY LUBMAN, conductor

OLIVER KNUSSEN
(b.1952)

Symphony No. 3, Opus 18 (1979)

REINBERT DE LEEUW, conductor

BRIEF INTERMISSION

ALEXANDER MOSSOLOV
(1900-1973)

Iron Foundry, Opus 19 (1926-28)

REINBERT DE LEEUW, conductor

LOUIS ANDRIESSEN
(b.1939)

De Snelheid (Velocity) (1982-83; rev. 1984)

REINBERT DE LEEUW, conductor

The 1994 Festival of Contemporary Music continues tomorrow night at 8:30 p.m. in Seiji Ozawa Hall with the performances by the Vermeer Quartet of Alban Berg's String Quartet, Opus 3, and György Kurtág's Twelve Microludes.

Baldwin piano

Design Team for Seiji Ozawa Hall:
William Rawn Associates, Architect
Lawrence Kirkegaard & Associates, Acousticians
Theatre Projects Consultants, Inc., Theatrical Consultant

Tanglewood Music Center
1994 Fellowship Program

Violin

Jorge Avila, San Pedro Sula, Honduras
Omar Del Carlo Tanglewood Fellowship
Nurit Bar-Josef, Needham, MA
Hannah and Raymond Schneider Fellowship
Ilana Blumberg, El Cerrito, CA
Karl Burack Memorial Fellowship
Glen Cherry, Vermillion, SD
Carolyn and George Rowland Fellowship in Honor of Eleanor Panasevich
Guillaume Combet, Chatellerault, France
Florence Gould Foundation Fellowship
Amy Cutler, San Ramon, CA
Anonymous Fellowship
Sara DeCorso, Fairbanks, AK
Mr. and Mrs. Robert E. Remis Fellowship
Joseph Evans, Salt Lake City, UT
Patricia Plum Wylde Fellowship
Gregory Ewer, Houston, TX
Jane W. Bancroft Fellowship
Jason Horowitz, Amherst, MA
Eunice Cohen Fellowship
Helen Kim, Timonium, MO
Mr. and Mrs. David B. Arnold, Jr. Fellowship
Beth Kipper, New York, NY
Bristol-Meyers Squibb Foundation Fellowship
Joan Kwuon, Los Angeles, CA
Mr. and Mrs. Frank M. Moody Fellowship
Maria Lin, Tappan, NY
Edward S. Brackett, Jr. Fellowship
Noriko Matsuda, Tokyo, Japan
William Kroll Memorial Fellowship
Ioana Missits, Cluz, Romania
Ruth and Alan Sagner Fellowship
Yoe Miyazaki, Tokyo, Japan
Leo L. Beranek Fellowship
Lyrico Nakajima, Tokyo, Japan
Aso Tavitian Fellowship
Atsuko Neriishi, Yokohama, Japan
Morris A. Schapiro Fellowship
Evangeline Peters, New Albany, IN
Max Winder Violin Fellowship
Anna Presler, Berkeley, CA
Albert L. and Elizabeth P. Nickerson Fellowship
Kathryn Robertson, Fort Wayne, IN
Clowes Fund Fellowship
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Philip and Bernice Krupp Fellowship
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Rapaporte Foundation Fellowship
Vita Wallace, Philadelphia, PA
Presser Foundation Fellowship
Katherine Wolfe, Minnetonka, MN
Gerald Gelbloom Memorial Fellowship
Bing Jing Yu, Levittown, PA
Starr Foundation Fellowship

Viola

Karin Addis, Iowa City, IA
Dr. Marshall N. Fulton Memorial Fellowship
Andrew Cahoon, Vienna, VA
Frederic and Juliette Brandi Fellowship
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Daphne Brooks Prout Fellowship
Matthew Dane, Veazie, ME
Marion Callanan Memorial Fellowship
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Red Lion Inn Fellowship
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James and Athena Garivaltis Fellowship
Shannon Finney, Chicago, IL
Susan Morse Hilles Fellowship
Christina Jennings, Ann Arbor, MI
Tappan Dixey Brooks Fellowship
Zara Lawler, New York, NY
Anonymous Fellowship
Demarre McGill, Chicago, IL
Nathan Cummings Foundation Fellowship

Oboe
Erin Gustafson, Puyallup, WA
Augustus Thorndike Fellowship
Eugene Izotov, Highland Park, NJ
Geraldine R. Dodge Foundation Fellowship
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Horn
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Frelinghuysen Foundation Fellowship
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Robert and Sally King Fellowship

Tuba
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Charles Lawyer, Bloomington, IN
Boston Symphony Orchestra Fellowship
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Rita Meyer Fellowship
John Tanzer, Bedford, MA
Berkshire Life Insurance Company Fellowship

Harp
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John and Susanne Grandin Fellowship
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THE VERMEER QUARTET
SHMUEL ASHKENASI, violin
MATHIAS TACKE, violin
RICHARD YOUNG, viola
MARC JOHNSON, cello

BERG	String Quartet, Opus 3 Langsam [Slow] Maßige Viertel [Moderate quarter-note]
KURTÁG	Twelve Microludes, Opus 13 (Homage to András Mihály)
PUCCINI	*Crisantemi*
GERSHWIN	Lullaby
STRAVINSKY	Concertino

INTERMISSION

DVOŘÁK	String Quartet No. 9 in D minor, Opus 34 Allegro Alla Polka. Allegretto scherzando Adagio Finale: Poco allegro

The performances of the works by Alban Berg and György Kurtág on this program are part of this year's Festival of Contemporary Music at Tanglewood sponsored by the Tanglewood Music Center. The 1994 Festival of Contemporary Music is supported by a gift from Dr. Raymond and Hannah H. Schneider.

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Notes

Alban Berg (1885-1935) was one of the two most famous pupils of Arnold Schoenberg, with whom he studied from the autumn of 1904 to 1910. During these years, Berg and his fellow pupil Anton Webern shared with Schoenberg in the excitement and experimentation that led to a new musical language. Prior to undertaking lessons with Schoenberg, who became a kind of surrogate father to him (his own father had died when he was fifteen), Berg was almost entirely self-taught as a composer, and he concentrated on the composition of songs. One of Schoenberg's functions as a teacher was to direct Berg in the composition of purely instrumental music, composed without the framework of a poem to give it *a priori* shape. They began with the Piano Sonata, Opus 1. Berg's Opus 2 was another set of songs which, like Schoenberg's Second String Quartet, gradually moved beyond the reach of tonal centers. Then came the String Quartet, Opus 3, Berg's final composition written under Schoenberg's direct tutelage, a work of such remarkable accomplishment that it astonished the teacher who had watched it take shape.

That Berg had already learned the art of motivic development is evident in the Piano Sonata, but the String Quartet raises this to a new level of complexity and thoroughgoing consistency. He cast the two movements of the work—the first "slow" (relatively speaking) and the second "fast"—in a groundplan that suggests sonata form, though of course without the tensions of key that an earlier composer would have employed. Already Berg was shaping his music using harmonic and melodic devices that were to play an important role in later works: nearly complete collections of whole-tone material with an odd "misplaced" element (in the very opening gesture by the second violin); symmetrical expansion from a single note (the very next gesture of the second violin); wedge-like patterns between two lines, moving wider apart in a systematic way (the accompaniment in viola and ceilo to this opening gesture in the second violin). The opening motive functions melodically as a "first theme"; Berg intensifies this through repetition in richer and thicker texture and then relaxes to a single repeated note in the cello to provide the feeling of space for the "secondary theme." But this, too, is made up of harmonic materials consistent with and integrated into the opening ideas. The second movement is more outgoing and dynamic, with stronger contrasts at high tension between the principal ideas. Both movements

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fuse the familiar formal patterns of the past with a richness of contrapuntal detail, constantly developing, evolving, reappearing in different combinations, ever richer. Berg wrote this quartet as a love song to Helene Nahowski, who became his wife and to whom it is dedicated. He was composing it during the most intense days of their courtship, and the world premiere took place on April 24, 1911, only a week and a half before their wedding.

György Kurtág was born as a member of a Hungarian-speaking minority in Lugoj, Romania, on February 19, 1926. He began his musical studies there, but moved to Budapest in 1946 and became a citizen two years later. He undertook composition studies at the Budapest Academy of Music with Sandor Veress and Ferenc Farkas, piano with Pál Kadosa, and chamber music with Leo Weiner, and received diplomas in all three subjects in 1955. Like many Hungarian composers before 1956, the teaching he received and the musical influences that were permitted were bogged down in the aesthetic restrictions of Stalinism. But in 1957 Kurtág was able to study with Milhaud and Messaien in Paris, substantially broadening his experience of contemporary musical styles. In 1967 he joined the staff of the Budapest Academy of Music as professor of piano and later of chamber music. He has won the most important Hungarian composition prizes, the Erkel Prize (three times) and the Kossuth Prize. Kurtág composes slowly, but intensely.

Almost without exception Kurtág's works are brief and concentrated. Though Bartók was an early influence (especially the piano music), his studies in Paris (at a time when Boulez was developing total serialism based on the example of Anton Webern) brought the influence of Webern strongly into his music, which is brief and concentrated, built of small-scale structures that are highly expressive in themselves, intricate in line. Despite this Webern influence, Kurtág has rarely made use of Webern's highly refined serial technique; his work more nearly reflects, in its pitch choices, the "free atonal" works of the Second Viennese School.

Kurtág's best-known works are in the genre of the mosaic musical "novel" built up of brief emotional snapshots for singer with instrumental ensemble. Two examples heard as part of Tanglewood's Festival of Contemporary Music in the last nine years are *Messages of the late Miss R.V. Troussova*, Opus 17, and *Kafka Fragments*, Opus 24. The Twelve Microludes, Opus 13—composed as a tribute to Hungarian composer, conductor, and teacher András Mihály (b.1917)—clearly come from the same workshop; like Robert Schumann in an earlier century, Kurtág likes to create the impression of life out of a chain of short but vivid musical miniatures assembled for maximum variety and contrast.

Few listeners are familiar with any instrumental music by **Giacomo Puccini** (1858-1924), though everyone knows his principal operas, the most successful written in the last hundred years. Puccini grew up in a family with a long tradition as organist-choirmasters, but after seeing a performance of Verdi's *Aida* in his eighteenth year he determined to become a composer of opera. But he could not hope to do so in his native Lucca. It was four more years before a scholarship enabled him to attend the Conservatory in Milan and to haunt the doors of La Scala, where he first learned the operatic repertory. But his graduation piece was a purely orchestral work, a "symphonic capriccio," that revealed his flair for melodic invention and rich orchestral color. During his conservatory years he had also written a scherzo for string quartet and a complete quartet in D, but both works remained unpublished. Practically his only string quartet work to see the light of day was the 1890 composition *Crisantemi* ("Chrysanthemums"), which reveals itself throughout as the product of Puccini's special, warm sense of melody and texture.

George Gershwin (1898-1937) came out of Tin Pan Alley and made his first income

in music as a "song plugger," tirelessly sitting at a piano in a publisher's music shop, demonstrating the latest hit songs to customers who might be persuaded to buy the sheet music themselves (though it is a good bet that none of them ever played the typical hack pop tune with anything like the keyboard flair that Gershwin brought to his improvisations). Gradually he had an opportunity to demonstrate some of his own tunes, and before too long he was contributing songs to reviews, then writing the scores of entire shows. But Gershwin also aspired to serious musical respectability. Even after becoming wealthy and successful, he continued to study music with the best teachers he could find, even undertaking extensive work in orchestration (which few Broadway composers wanted to trouble themselves with since there was never time for the composer to orchestrate a show anyway). But in addition to his Broadway shows, Gershwin wanted to write for the concert hall and the opera house; to that end he undertook work in many of the standard "classical" genres. His Lullaby for string quartet, composed about 1919 or 1920, is one of the earliest examples of this aspiration, of his determination to learn part-writing and scoring for a standard classical ensemble. It is a far more delicate work than the bouncy show tunes he was writing at the same time, but that probably reflects his own understanding of the dichotomy between popular and classical. In any case, he still imbues his Lullaby with a subtle touch of syncopation.

In 1914, the year after the first performance of *Le Sacre du printemps*, which had established **Igor Stravinsky** (1882-1971) instantly as the most significant composer of the age, Stravinsky composed three short pieces for string quartet which experimented with methods of organizing a purely instrumental work that had neither plot nor dancing, and which had little connection, if any, with the traditional treatment of the medium. They aroused both resentment and incomprehension. In 1924, for example, George Dyson quoted part of the second piece in his book *The New Music* and commented, "If this type of passage has any proper place in the art of the string quartet, then the end is near."

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But already in 1919 the Flonzaley Quartet had commissioned Stravinsky to write another work for string quartet as a kind of companion work to the Three Pieces. The commission was welcome in giving him the impetus to work out in detail ideas that he had already been sketching privately, along with other material that was to become the basis of the Symphonies of Wind Instruments. Both of these works, progressing in sketch form at the same time Stravinsky was working on his ballet *Pulcinella*, show him seeking some new structural manner of building purely abstract instrumental compositions through the cross-cutting and intersecting of contrasting kinds of material, and thus building the basis for the "neo-Classical" style that dominated his music for the next three decades.

Antonín Dvořák (1841-1904) was a lifelong devotee of chamber music, and one of the most inventive composers of string quartets, piano trios, piano quartets, and other chamber genres of the later nineteenth century. Many listeners are familiar with at least the last three of his nine symphonies; few indeed know all fifteen of his string quartets (of which four remained unpublished in his lifetime, though all are now available). The String Quartet No. 9 in D minor was composed in just eleven days (December 7-18, 1878) at a time when Dvořák was on the verge of establishing an international reputation, much of which came about with the aid of Brahms, who became mentor and friend to the Bohemian composer. But Brahms had not yet met the thirty-six-year-old Dvořák personally and when, in early 1878, the younger man sent him a copy of the D minor quartet and asked if he would accept the dedication, Brahms replied in tones that suggest a somewhat lofty professor condescending to an overeager freshman: "I would give a good deal to be able to discuss individual points with you personally. You write somewhat hurriedly. When you are filling in the numerous missing sharps, flats, and naturals, then it would be good to look a little more closely at the notes themselves." Then, however, he added, "I consider myself honored by the dedication of the quartet." Dvořák took the criticisms in good heart and revised the quartet considerably, thanking Brahms for his critique. "I must be very grateful for it, as I have since found many bad notes which I have put right."

Though Brahms was the composer's most important living contact, there is little that is Brahmsian in this quartet; rather it reflects a great deal the art of one of Dvořák's idols, Franz Schubert, whose music was just coming into the international arena—decades after his premature death—at the time Dvořák began his musical studies. Already in the opening phrases the subtle deviation between major and minor that is so central a feature of Schubert's musical expression seems already to have found a welcome home with Dvořák. The second movement is more characteristically Czech, beginning with a polka for the main material and a *sousedska* (a slow dance in triple time) for the contrasting material. The dreamy slow movement comes third, and it is cast in the richest of textures, with double-stops regularly producing six-part harmony from the four instruments. The finale then erupts with an outburst of driving 6/8 rhythms that provide a rather fierce conclusion.

—Steven Ledbetter

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Prelude Concert

Friday, August 12, at 6:30
Florence Gould Auditorium, Seiji Ozawa Hall

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ROBERT SPANO, piano
KAZUKO MATSUSAKA, viola

HARBISON — *November 19, 1828*

Hallucination in four episodes for piano and string trio

I. Introduction: Schubert crosses into the next world.
II. Suite: Schubert finds himself in a hall of mirrors.
1. Theme
2. Ecossaise
3. Moment Musicale
4. Impromptu
5. Valse
III. Rondo: Schubert recalls a rondo fragment from 1816.
IV. Schubert continues the fugue subject (S-C-H-U-B-E-R-T) which Sechter assigned him.

BRAHMS — Trio in B for violin, cello, and piano, Opus 8

Allegro con brio
Scherzo: Allegro molto
Adagio
Allegro

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Baldwin piano

Notes

Born in Orange, New Jersey, in 1938, **John Harbison** lives in Cambridge, Massachusetts, and Token Creek, Wisconsin. Since receiving the 1986 Pultizer Prize, he has become one of his generation's best-known composers. Harbison grew up in a musical family. His father, a professor of history at Princeton, was also formally trained in composition and wrote music in both serious and pop styles. Already as a child John absorbed a wide repertory of musical styles; he began improvising at the piano before he could even read music. He studied violin and piano, composed actively, and pursued jazz obsessively. By the time he was fifteen he had won a national competition with a work for trumpet and piano. He studied at Harvard, where he also gained experience as a conductor with the Bach Society. He spent the summer of 1959 as a Composition Fellow at the Tanglewood Music Center (where he has since returned to teach). He spent a year studying with Boris Blacher at the Hochschule für Musik in Berlin, then went to Princeton to work with Roger Sessions, Milton Babbitt, and Earl Kim. In 1969, he took up the position he still holds at MIT. Harbison's Boston years have been filled with conducting as well as composing, working with the Cantata Singers (for whom, years later, he composed his Pulitizer Prize-winning *The Flight into Egypt*), musical activities at Emmanuel Church, and the new music ensemble Collage.

Like many composers whose living comes from an academic job, Harbison composes most actively in the summertime, doing most of his composing on a farm in Token Creek, Wisconsin. He wrote *November 19, 1828*, for three ensembles—the Atlanta Chamber Players, the Da Capo Chamber Players, and Voices of Change—through a National Endowment for the Arts Consortium commission. The Atlanta Chamber Players gave the world premiere on November 30, 1989, in Atlanta, Georgia.

Many music-lovers will recognize at once the significance of the title: November 19, 1828, was the day on which Franz Schubert died, two-and-a-half months before his thirty-second birthday. The impact of Schubert's extraordinarily original harmonic procedures—scarcely known until decades after his death—still fascinates composers and listeners. Harbison, whose music has often reflected in various ways the work of his idols Schütz, Stravinsky, Gershwin, Schumann, and Schubert, here offers an unusual homage to Schubert in this "hallucination in four episodes for piano and string trio," using a fragment of Schubert's own work (or a fugue subject given to him as an exercise) but treated in ways that suggest the continuing presence of his musical thought in our

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midst. The score contains the following commentary from the composer:

> I. The trumpets of death are heard three times. Schubert begins his journey haunted by sounds which are not his music, but pertain to his music in disturbing ways.
>
> II. In the hall of mirrors music sounds in a manner previously unknown to Schubert; everything is played back immediately upside down.
>
> III. Emblematic of a storehouse of still-to-be explained ideas, needing centuries more, the short fragment which begins this Rondo is the only one in this piece composed by Schubert in his first life.
>
> IV. Shortly before his death Schubert went to the theorist Sechter to work on a very specific problem pertaining to the tonal answer of the fugue subject, important to Schubert in the composition of his masses. Sechter, well aware that he was teaching the most extraordinary student who ever came for a lesson, concluded by assigning Schubert a fugue subject on his own name. Schubert was unable to undertake the task; he died about a week later, on November 19, 1828.
>
> Anticipating the indignant "neos" and "posts" and similar epithets, the medium for this piece responds: the only reason to make a tombeau for Schubert is his continuing fertility, his immediacy for the 21st century, his light shining in the future.

* * * * *

Johannes Brahms was a notoriously private composer. Intensely aware of the attention being paid to Beethoven's sketches by the first generation of musical scholars investigating Beethoven's artistic development, he was determined to prevent that kind of second-guessing with his own music. He more or less systematically destroyed sketches after he had finished a piece and destroyed entire compositions that did not meet his very high standards.

There is, however, one fascinating and unusual example of a work written early in Brahms's life that he reworked and substantially altered at a very late stage. That work, the B major piano trio, provides a fascinating glimpse into Brahms's private workshop, as well as an opportunity for a direct comparison between the young Brahms and his mature counterpart. Brahms composed the piece originally in 1854, when he was twenty-one, then revised it thirty-five years later for its publication in 1891. Contrary to his usual practice, however, he did not suppress the earlier version, but actually suggested to his publisher that both versions be kept in print.

Today the final version is almost always played (as it will be here), but the early version allows us to catch a glimpse of the young composer stretching his wings to soar in luxuriant flight. By comparison the later composer has reined in his fancy to produce a much tauter web of ideas. The most striking illustration of the difference between the two versions comes immediately upon considering the comparative lengths of the individual movements. Except for the scherzo, which is substantially identical in both versions, the movements of the earlier version are about half again as long as those of the later version, despite the fact that they share the same thematic material. In effect, Brahms has taken his themes and composed two quite different works.

The first movement grows out of a long-breathed lyrical melody gradually enlivened by a syncopated accompaniment figure, to which is added later a neighbor-note motive worked out in the development. The scherzo is a whirlwind in B minor, relaxing slightly into the major mode for the genial Trio, rich with parallel thirds and sixths. The Adagio grows from a choral-like theme in the piano, later treated with delicate elaboration. The final movement begins, surprisingly, in B minor, while the secondary theme in D is an expansive melody rocketing over a wide range. The inter-

play of these two ideas yields a powerful conclusion to this mature work grown out of a youthful one. Brahms's mastery is evident throughout, and though we still call the B minor piano trio "Opus 8," there was a real point in the composer's sly suggestion to his publisher that the revised edition be called "Opus 108."

—Steven Ledbetter

ARTISTS

Violinist **Harvey Seigel** began his musical studies in his native Toronto and made his solo debut at ten with the Toronto Symphony Orchestra. He continued his training in Toronto with Kathleen Parlow and then at the Juilliard School, where his principal teacher was Mischa Mischakoff, concertmaster of the NBC Symphony under Arturo Toscanini. Before joining the BSO in 1971 he was a member of the National Symphony, the Detroit Symphony, and the Montreal Symphony, appearing also as soloist with the latter two orchestras. At the Stratford Festival in Canada he was coached by and performed with Oscar Shumsky and Leonard Rose, among other notable string players. Mr. Seigel was a member of the Mischakoff String Quartet at the Chautauqua Festival and has toured the United States as concertmaster and soloist with the St. Louis Sinfonietta. He has been heard in numerous Canadian Broadcasting Corporation programs and has participated in many solo and chamber music concerts in Boston and throughout New England.

Martha Babcock is assistant principal cellist of the Boston Symphony Orchestra and principal cellist of the Boston Pops Orchestra. Ms. Babcock joined the BSO in 1973 and was appointed to her current position in 1982. Also active as a soloist and chamber musician, she has been featured on radio programs throughout the United States and Canada. Born in Freeport, Illinois, Ms. Babcock began studying the cello when she was nine and first appeared as soloist with orchestra at fourteen. A *cum laude* graduate of Radcliffe College, she studied cello with Lowell Creitz and Aldo Parisot. While attending graduate school at Boston University's School for the Arts she studied with George Neikrug. Winner of the Piatigorsky Prize while a Fellow at the Tanglewood Music Center in 1972, she began her professional career as a cellist at age nineteen, when she was the youngest member of the Montreal Symphony Orchestra.

Robert Spano concluded a three-year appointment as assistant conductor of the Boston Symphony Orchestra at the end of the 1992-93 season. Mr. Spano conducted his first subscription concerts in Boston in February 1991. The following season he made his Philadelphia Orchestra debut, substituting on short notice for the ailing Klaus Tennstedt. In that same year he made debut appearances with the Toronto Symphony, the Chicago Symphony Orchestra, and the Opera Theater of Saint Louis. This season he was the recipient of the Seaver/National Endowment for the Arts Conductors Award. Mr. Spano is a graduate of the Oberlin Conservatory, where he studied conducting with Robert Baustian, as well as violin, piano, and composition. He continued his conducting studies at the Curtis Institute of Music with Max Rudolf. He remains on the faculty at Oberlin, where he has been Music Director of Opera Theater since 1989. Mr. Spano is also an accomplished pianist: he has performed as soloist with the Saint Louis Symphony and has partnered many of his Oberlin and Boston Symphony colleagues in chamber music concerts.

Violist **Kazuko Matsusaka** joined the Boston Symphony Orchestra in August 1991. From 1987 to 1990 she was a member of the Pittsburgh Opera Orchestra, the Pittsburgh Ballet Theatre Orchestra, and the Pittsburgh New Music Ensemble, and a substitute member with the Pittsburgh Symphony. Ms. Matsusaka studied violin with Josef Gingold at the Indiana University School of Music. A Tanglewood Music Center Fellow in 1985, she holds a bachelor of music degree from Hartt College of Music/University of Hartford, where she studied violin with Charles Treger, and a master of music degree from the State University of New York, where she studied viola with John Graham. A prizewinner in the Fischoff National Chamber Music Competition, Ms. Matsusaka has taught at the University of Pittsburgh and at the Westmoreland Suzuki School of Music.

Tanglewood
1 9 9 4

The Boston Symphony Orchestra is pleased to present the
PITTSBURGH SYMPHONY ORCHESTRA
LORIN MAAZEL, Music Director

Friday, August 12, at 8:30

LORIN MAAZEL conducting

RACHMANINOFF — Symphony No. 3 in A minor, Opus 44
- Lento—Allegro moderato
- Adagio ma non troppo—
 Allegro vivace
- Allegro

INTERMISSION

PROKOFIEV — Violin Concerto No. 1 in D, Opus 19
- Andantino
- Scherzo: Vivacissimo
- Moderato—Allegro moderato

JULIAN RACHLIN

RAVEL — *Rapsodie espagnole*
- Prélude à la Nuit
- Malagueña
- Habanera
- Feria

RAVEL — *Boléro*

This performance is being broadcast live over the Public Radio International Network and is produced by WQED-FM, Pittsburgh, in cooperation with radio stations WGBH and WCRB, Boston.

Audio recordings of the Pittsburgh Symphony Orchestra are available on the Angel, CBS, Philips, MCA, New World, Nonesuch, Sony Classical, and Telarc labels.

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

NOTES

Sergei Rachmaninoff
Symphony No. 3 in A minor, Opus 44

Sergei Vasilievich Rachmaninov was born in Semyonovo, Russia, on April 1, 1873, and died in Beverly Hills, California, on March 28, 1943. He began work on his Third Symphony in May 1935, completing two-thirds of it that summer and drafting the rest. He finally finished the score on June 29, 1936. Leopold Stokowski led the Philadelphia Orchestra in the world premiere on November 6, 1936. This is the first performance of Rachmaninoff's Symphony No. 3 at Tanglewood. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, two trumpets and contralto trumpet in F, three trombones and tuba, timpani, xylophone, triangle, snare drum, bass drum, cymbals, tam-tam, tambourine, celesta, harp, and strings.

It is astonishing that, of the three symphonies written by a composer so much loved by concert audiences for his piano concertos, only his Second is reasonably well known. All three of the symphonies are filled with the kind of richly pensive, romantic melody and drenchingly sonorous orchestral colors that audiences love, yet the First and the Third are still stepchildren of the composer's fame. (Yuri Simonov will conduct the Boston Symphony Orchestra in Rachmaninoff's First Symphony on August 27.)

The three symphonies span most of Rachmaninoff's working life: the First was composed in 1895 and the Third came forty years later, after which his only remaining composition was the Symphonic Dances, Opus 45. It should not be too surprising, then, to find some stylistic changes over that long period, however strongly the composer's basic personality is imprinted in the score. Indeed, when Stokowski conducted the first performance of the Symphony No. 3, the response of audience and critics demonstrated that the composer was caught in a classic "Catch-22" situation: many music-lovers felt that he had scanted their desire for lushly orchestrated melody and that he had gone "modern." Even the composer's close friend, fellow composer Nikolai Medtner, was upset at what he deemed Rachmaninoff's "modernism," though it is really hard to imagine what he could have meant by that. Certainly his harmonic treatment is more adventurous, but not so novel as to consititute an impediment to understanding. On the other hand, critics and proponents of the new charged that this music belonged to the turn of the century and that it was forty years out of date.

In any case, the symphony failed to capture the hearts of audiences instantly, as his Rhapsody on a Theme of Paganini had done two years previously—and perhaps it was only this sense of disappointment that led to some surprisingly negative reviews. Rachmaninoff himself was deeply disappointed—to such an extent that he composed nothing for the next seven years. Yet he once commented ruefully of the Third: "It has been heard once in every capital in the musical world; it has been condemned in them all. But it's quite possible that in fifty years' time it will be rediscovered like Schumann's Violin Concerto and become a sensational success."

"Sensational success" is perhaps too strong even now, but it is clear that Rachmaninoff's Third Symphony has been winning new adherents among conductors and musical commentators. Times are clearly changing. At least we can begin to assess his contribution without fighting our way through a battlefield of entrenched avant-gardists. It is particularly instructive to compare the sarcastic, denigrating article on the composer in the fifth edition (1955) of Grove's Dictionary of Music and Musicians with the much more informative and balanced contribution in The New Grove Dictionary

(1980). One would hardly guess that the two articles were about the same composer!

The Third Symphony, one of the very small number of works to be composed during Rachmaninoff's self-imposed exile from Russia after 1917, is indeed one of his strongest and most original compositions. It is, in some ways, more "modern" than any other—though not in any sense that should frighten the music-lover fond of the composer's romantic streak. It reveals his usual sure touch with orchestral color, calling for a degree of technical virtuosity from his ensemble that he rarely, if ever, demanded elsewhere. (No doubt this was both a tribute and a challenge to the players in Stokowski's Philadelphia ensemble, with which Rachmaninoff had a particularly close relationship during the last decade of his life, even to the point of conducting a recording of the Third Symphony in 1939.) Moreover, the Third is the most compact of Rachmaninoff's symphonies, with less of the sometimes rambling (however gorgeous!) structural deviations found in the earlier works.

This is the only Rachmaninoff symphony in three movements; he chose to adopt a procedure that he had already used successfully in his concertos, making a middle movement serve as a combination of slow movement and scherzo. Listeners new to this piece but familiar with other works by Rachmaninoff will not be surprised by two of its characteristic features: the presence of a "motto" theme heard at the outset of the work that recurs in many different guises throughout, and the eventual appearance of the "Dies irae" melody from the plainsong Mass for the Dead. Both elements seem to be part of Rachmaninoff's basic fatalism, and it is a mood that might well have been regarded as particularly appropriate in the middle-1930s as the world political and economic situation seemed already on the track to an inevitable global conflict.

Lorin Maazel at the National Music Camp, 1939

Photographs by Lucien Aigner

A Special Exhibit at the Tanglewood Visitor Center



Lucien Aigner

On display at the Tanglewood Visitor Center through the end of August is an exhibit of ten photographs of Lorin Maazel as a nine-year-old conducting prodigy at the National Music Camp in 1939. A former conducting student of Leonard Bernstein at the Tanglewood Music Center, and now music director of the Pittsburgh Symphony Orchestra, Mr. Maazel is leading the Pittsburgh Symphony in two Tanglewood concerts this weekend. The photographs in the exhibit were taken by Lucien Aigner, who helped lay the foundations of modern photojournalism in Paris and Europe in the 1920s and '30s. Most famous for his photographs of celebrities such as Marlene Dietrich, Winston Churchill, Maurice Chevalier, and Albert Einstein, Aigner is also known for his photographs of New York's Harlem in the 1930s and '40s. Mr. Aigner now resides in Great Barrington, Massachusetts. Additional photographs of Maazel can be viewed in the Lenox Library through August 19.



Lucien Aigner

Rachmaninoff originally drafted the opening motto theme for horns and trumpets, an assertive, if conventional, opening. But he reconsidered, and made it instead into a tentative, even mysterious element, quietly intoned by muted solo cello, horns, and clarinets. It is a modal stepwise theme, covering only three notes, a minor third. Its habit of winding around a single note and constantly turning back on itself seems like a fatalistic gesture, evoking a mood of hopelessness against which it is the purpose of the music to struggle. And it bears a family resemblance to the "Dies irae" theme that will emerge in the finale. Meanwhile it appears in many guises, both obvious and subtle.

Having presented this motto just once, Rachmaninoff launches into the main section of the sonata form movement. The principal theme, first heard in the woodwinds, is sweetly mournful and redolent of Russian sound, a lament for things lost, while the second theme, presented warmly by the cellos, is one of those richly romantic Rachmaninoff melodies that win all hearts at once. These elements are developed compactly and with great skill and rhythmic energy propelled by racing triplet figures. The development makes no use of the second theme, so when the motto brings back the recapitulation, Rachmaninoff makes quick work of the principal theme, which has had quite a workout, and lavishly extends the second theme in new colors. Hushed staccato strings remind us of the motto as the movement closes.

The opening slow section of the middle movement seems designed to arouse expectation. The horn, singing like a medieval bard against the harp's accompaniment, presents yet another version of the motto now turned into a fragment of epic song. Then comes a string of special melodic gestures and colors—a chromatic violin solo with a descending melody; another melody for the unison violins, now rising; a brief flute melody. These are extended and developed into a shimmering web, then dissolve into a preparatory Allegro vivace passage that brings in the main scherzo theme in the strings. This is highly colored music, even theatrical in its feel, suggesting visual images (though the composer has not informed us if he had any such ideas in his head). Eventually the scherzo dies away and Rachmaninoff engineers a careful return to the slow tempo again, in which all of the material previously heard is reinterpreted in a gentle, nocturnal mood.

The finale is bold and vigorous. The opening string figure drives along with great energy, eventually to be transmuted into a splendid fugue. The rushing character of this music occasionally pauses for brief lyrical interludes, gradually introducing the idea of the "Dies irae," which grows more and more prominent. Following the dark hints which that melody always seems to bring with it, Rachmaninoff works up to a vivid and brilliant close, designed to show off the virtuosity of the modern symphony orchestra with tremendous éclat.

—Steven Ledbetter

Sergei Prokofiev
Violin Concerto No. 1 in D, Opus 19

Sergei Sergeyevitch Prokofiev was born in Sontzovka, Ekaterinoslav district, in the Ukraine, on April 23, 1891, and died in Moscow on March 5, 1953. He composed his First Violin Concerto in 1916 and 1917. A performance had been planned in the latter year, but political conditions in Russia were such as to require a postponement. The score was finally heard for the first time in Paris on October 18, 1923, when Serge Koussevitzky introduced it at one of his concerts; the soloist was Marcel Darrieux. Richard Burgin was the soloist in the American premiere, given by

the Boston Symphony Orchestra under the direction of Koussevitzky on April 24 and 15, 1925. In addition to the solo violin, the score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, tuba, timpani, snare drum, tambourine, harp, and strings.

The D major concerto was composed during one of the richest years of Prokofiev's early maturity. His early reputation as an *enfant terrible*—earned for the first two piano concertos, the *Scythian* Suite, the *Sarcasms* for piano solo, and the opera *The Gambler* (written, as he put it, in "an ultra-left idiom")—began to be modified with a series of works showing a "softening of temper" (again the words are Prokofiev's own), works that poured out so quickly that he almost outran his own opus numbers: the Opus 27 songs, completed in five or six days, were in fact finished before Opus 19 (the present violin concerto), Opus 25 (the *Classical* Symphony), or Opus 26 (the Third Piano Concerto), all of which had been started, even extensively sketched, but not yet orchestrated, since he was so engrossed in the completion and hoped-for staging of the opera.

The violin concerto started life as a theme for what was originally to be a one-movement "concertino" for violin and orchestra conceived early in 1915. During the ensuing two years, the one movement grew to three and the little concertino became a full-fledged concerto that takes flight from the meditative song that introduces its first movement. He completed the scoring of the concerto during the summer of 1917, a summer spent in the country, where, between bouts of orchestrating, he was composing in his head the *Classical* Symphony. When the planned performance in St. Petersburg that fall failed to take place owing to the political upheavals of the time, Prokofiev decided to leave Russia for America.

It was nearly six years before the score finally came to performance. During that time Prokofiev found himself disillusioned with American response to his music. He wrote his opera *Love for Three Oranges* for Chicago, and other works were performed there, but on the whole he found "less understanding than support" there, while in New York "there was no understanding but neither was there any support." So he settled first in Germany and then in Paris, where, in October 1923, Serge Koussevitzky gave the first performance of the violin concerto. Several violinists were approached as possible soloists; Bronislaw Hubermann flatly refused to learn "that music," as did several other violinists. Finally Koussevitzky gave the solo to his concertmaster, who, in the composer's view, "did quite well with it." Despite the delay before its first performance, the concerto quickly entered the repertory, especially after it was taken up enthusiastically by Joseph Szigeti, who played it the following year at a festival of modern music in Prague. Szigeti's love for the work no doubt had a great deal to do with its steadily spreading fame. But before long the concerto was so firmly established that it no longer required the services of one or two devoted exponents of new music; it had simply become part of the repertory.

Critics of Prokofiev have tended to fall into one of two schools, depending on political orientation. Soviet writers denigrate Prokofiev's early work, when he was overtly a modernist, in comparison with the more generally accessible scores that he composed after his definitive return to Russia in the thirties; they claim that the later works show the beneficial effects of "socialist realism" on his style. Western critics, on the other hand, have tended to hail the earlier works as more significant and imaginative, while deploring what they regard as the oversimplified prettiness of his later scores. As is often the case, these views tend to straitjacket discussion of Prokofiev's music to no good purpose. His work reveals a love of the lyrical and of the grotesque at all periods, though one or the other may predominate in any given score.

The three movements of the First Violin Concerto project an unusual outline in that the outer movements are generally more lyrical in character, while the middle movement is an energetic scherzo. But since the entire work grew from the "meditative" theme that opens the whole, it is not surprising to find that quality dominating—or rather, it is surprising only in comparison with such contemporaneous scores as that of *The Gambler*. Prokofiev features the soloist almost throughout as the leader of various small instrumental ensembles of varying color, always foremost in our attention; he calls for a wide range of expressive effects from the simplest *cantabile* line to pizzicato chords, a *ponticello* passage (bowing near the bridge of the instrument) in the second movement, sudden shifts from bowed to plucked notes, and floating, high harmonics. But however extreme in its technical difficulties the solo part may have seemed sixty years ago, it has now become part of the mainstream of the violinistic tradition. That means that listeners concern themselves not with the sheer feat of the performance accomplished, but rather with the singular colorful beauties of Prokofiev's score.

—S.L.

Maurice Ravel
Rapsodie espagnole

Joseph Maurice Ravel was born in Ciboure near Saint-Jean-de-Luz, Basses-Pyrénées, in the Basque region of France just a short distance from the Spanish border, on March 7, 1875, and died in Paris on December 28, 1937. He composed the Rapsodie espagnole *in 1907, dedicating it "à mon cher maître Charles de Bériot," and the work was first heard at the Colonne Concerts, at the Theâtre du Châtelet, Paris, on March 15, 1908, under the direction of Edouard Colonne. Theodore Thomas gave the first American performance on November 12, 1909.* Rapsodie espagnole *is scored for two flutes, two piccolos, two oboes and English horn, two clarinets and bass clarinet, three bassoons and sarrusophone, four horns, three trumpets, three trombones, tuba, timpani, bass drum, side drum, cymbals, triangle, tambourine, castanets, tam-tam, xylophone, celesta, two harps, and strings.*

It has been remarked that the best Spanish music composed in the nineteenth and early twentieth centuries was written by French or Russian composers: Bizet, Lalo, Chabrier, Rimsky-Korsakov, and, later, Debussy and Ravel. For Ravel, at least, this Iberian bent was, in part, genetic, since his mother was Basque and his birthplace was in the Pyrénées only a few miles from the Spanish border. He grew up hearing Spanish rhythms and Basque lullabies, so it is hardly surprising that he should have introduced Spanish elements as exotic and coloristic touches in a number of major works, among them the *Rapsodie espagnole* and the short opera *L'Heure espagnole*, which were composed at almost the same time and played a part in the establishment of his early reputation.

This is not to say that Ravel was unknown before he wrote them. His *Pavane pour une Infante défunte* had already set out on the triumphant march to the popular success it has never lost. A piano piece called *Jeux d'eau* revealed new possibilities in post-Lisztian keyboard virtuosity. And his string quartet in F established itself firmly in the repertoire almost at once. In addition to such normal reasons for a composer to be known, Ravel was also notorious for a scandal in the administration of the Prix de Rome at the Conservatory, which he had tried for four separate times without success. He reached the finals in 1901, 1902, and 1903 and composed the requisite cantata for the judges' final deliberations. In each case his work lost to another conservatory

student and he missed a chance for the award, which was not only prestigious but quite lucrative as well, a stipend to support him for four years while living at the French Academy in Rome (housed then, as now, in the Villa Medici, on the Pincio, with elaborate gardens and a spectacular view over the city). He failed to enter in 1904, but by 1905, the last year that he fell within the age limit, he tried again—this time as an established composer, but one whose music was aesthetically quite beyond the ken of the judges. His preliminary choral piece and fugue broke the rules so flagrantly that he was not even admitted to the finals (it is not unlikely that he wrote the "errors" intentionally to play politics with the hidebound panel of judges). In any case, the "*affaire Ravel*" quickly mushroomed into a major scandal at the Conservatory; it continued until the director, Theodore Dubois, resigned and was replaced by Fauré and other more open-minded musicians.

Ravel himself embarked upon a period of very fruitful composition, including his first opera and his first major orchestral score, both products of the year 1907. For the orchestral work, which became *Rapsodie espagnole*, Ravel went back to a two-piano *Habanera* he had composed in 1895. It became the first movement of *Sites auriculaires*, which had its first (and almost last) performance in 1898; the two pianists didn't manage to stay together very well, and the only person to evince any real interest was Claude Debussy, who borrowed the score from Ravel. It was a perceptive choice: *Habanera* is probably the most characteristic piece the twenty-year-old Ravel had written at that time, as indicated by the fact that, when he went back to it a dozen years later, he made remarkably few changes in the process of orchestrating it as the third section of his Iberian orchestral suite.

The *Rapsodie espagnole* consists of four movements, the first of which, *Prélude à la nuit*, is largely color and atmosphere, with the soft ostinato descent of the four-note theme—F, E, D, C-sharp—projected in duple cross-rhythms against the triple meter. It is night music that is controlled and spare in its lushness. The spirit of the dance breaks in with the *Malagueña*, based on a dance style from Malaga (though Ravel treats it with considerable freedom); its characteristic rhythm has been employed by many composers to suggest Spain. A reference to the descending four-note theme of the Prelude reappears as a unifying element at the end of the section. The *Habanera*, too, is a dance with a characteristic rhythm that marks it at once as Spanish (as Bizet had already recognized in *Carmen*). It has been suggested that this movement goes back to a song sung to Ravel in childhood by his mother, which would explain his continuing fondness for it, even to the point of his picking up an old piano work for orchestral treatment. The last movement, *Feria*, depicts a festival with a variety of tunes all in popular styles, castanets for local color, and a brilliant climax with materials piled up in sonorous confusion.

—S.L.

Maurice Ravel
Boléro

Ravel composed Boléro *in 1928 on commission for Mme. Ida Rubinstein's ballet troupe, which gave its premiere at the Paris Opéra on November 22, 1928, with Walter Strarani conducting; decor and costumes were by Alexandre Benois, the choreography by Bronislava Nijinska. The first concert performance in Paris was given by Ravel conducting the Lamoureux Orchestra on January 11, 1930, but the first American performance had already been given two months earlier, on November 14, 1929, by the Philharmonic Symphony Society of New York under Arturo Toscanini.*

Boléro *is scored for two flutes and piccolo, two oboes, oboe d'amore, English horn, two B-flat clarinets, E-flat clarinet, and bass clarinet, three bassoons, contrabassoon, four horns, four trumpets, three trombones and tuba, three saxophones (sopranino, soprano, and tenor), three timpani, two side drums, cymbals, tam-tam, celesta, harp, and strings.*

Ida Rubinstein requested a ballet score from Ravel before he set out for America in 1928; his original plan was to orchestrate several sections of Isaac Albéniz's *Iberia*. It turned out, however, that this had already been done at the request of Albéniz's family and under exclusive copyright by Spanish conductor Enrique Arbós. Even when Arbós agreed to relinquish the rights, Ravel was too piqued to pursue the matter, and his first thought was that he would simply orchestrate something of his own, since he did not want to take on the burden of writing something entirely original. But then an idea came to him, a theme "of insistent quality" which he would repeat numerous times "without any development, gradually increasing the orchestra" to the best of his ability. The result was *Boléro*.

The Paris Opéra production for Mme. Rubinstein together with twenty male dancers "suggested a painting of Goya and depicted a large table in a public tavern upon which the principal dancer performed her convolutions while the men standing about the room were gradually aroused from apathy to a state of high excitement." It was a brilliant success, but Ravel thought little of his music and, as with his famous *Pavane*, claimed surprise at its popularity. But he *was* concerned that it be properly played and became furious when Arturo Toscanini, on tour with the New York Philharmonic, took a tempo that he considered much too fast. (Toscanini's response, variously recorded, included statements that Ravel didn't understand his own music, that the quick tempo was the only way to put the piece across, and that a bolero was a dance, not a funeral march.)

About the music, with its ostinato bolero rhythm and the heightening effect of the sudden pull from C onto E in the bass just before the end, just a word: those are not wrong notes you're hearing at the second return of the main theme. Ravel has here set the tune in three keys at once: one piccolo has it in E, the other in G, and horns and celesta in C. As for the rest, let Ravel have his say:

> I am particulary desirous that there should be no misunderstanding as to my *Bolero*. It is an experiment in a very special and limited direction, and should not be suspected of aiming at achieving anything different from, or anything more than, it actually does achieve. Before the first performance, I issued a warning to the effect that what I had written was a piece lasting seventeen minutes and consisting wholly of orchestral tissue without music—of one long, very gradual crescendo. There are no contrasts, and there is practically no invention except in the plan and the manner of the execution. The themes are impersonal—folk tunes of the usual Spanish-Arabian kind. Whatever may have been said to the contrary, the orchestral treatment is simple and straightforward throughout, without the slightest attempt at virtuosity. . . . I have done exactly what I set out to do, and it is for the listeners to take it or leave it.

—Marc Mandel

Tanglewood
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The Boston Symphony Orchestra is pleased to present the
PITTSBURGH SYMPHONY ORCHESTRA
LORIN MAAZEL, Music Director

Saturday, August 13, at 8:30

LORIN MAAZEL conducting

BEETHOVEN — *Leonore* Overture No. 2

MAHLER — Adagio from Symphony No. 10 in F-sharp

INTERMISSION

PROKOFIEV — Symphony No. 5 in B-flat, Opus 100
- Andante
- Allegro marcato
- Adagio
- Allegro giocoso

This performance is being broadcast live over the Public Radio International Network and is produced by WQED-FM, Pittsburgh, in cooperation with radio stations WGBH and WCRB, Boston.

Audio recordings of the Pittsburgh Symphony Orchestra are available on the Angel, CBS, Philips, MCA, New World, Nonesuch, Sony Classical, and Telarc labels.

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Please be sure the electronic signal on your watch or pager is switched off during the concert.

NOTES

Ludwig van Beethoven
Leonore Overture No. 2

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. The overture known today as Leonore *No. 2 was actually the first composed and was used at the first performance of Beethoven's only opera, which took place at the Theater an der Wien in Vienna on November 20, 1805. The American premiere took place in Niblo's Rooms, New York, on April 22, 1853; Theodor Eisfeld conducted the Philharmonic Society. The score calls for an orchestra consisting of flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, three trombones, timpani, and strings.*

Beethoven's struggles with musical drama in his single completed opera are well documented not only in the different versions of the opera itself (the earliest of which can now be heard on records, as *Leonore*, along with the definitive *Fidelio*) but also in the overtures—no fewer than four!—that he composed for his work. Of these, three are called "*Leonore* Overtures," according to the title Beethoven preferred (though it was not, in the end, used in performance since Giovanni Simone Mayr had recently written an opera with the same title), and the fourth is called simply the *Fidelio* Overture.

This embarrassment of riches has led to all kinds of confusion, not simplified by the fact that the numbering of the *Leonore* overtures is not chronological. To summarize the situation: Beethoven wrote what we now call No. 2 for the first performance; it was a lengthy work, but a daring one for various architectural reasons (of which more below). But when the opera proved to confuse and bore its audience (most of whom in the late autumn of 1805 were an occupying army of French soldiers, unable to understand the German words to the Spanish plot), Beethoven undertook a major revision, shortening the whole and rearranging the opera from three acts to two. In this form it was given in March 1806 with a new overture—the one we know as No. 3. Now, if *Leonore* No. 2 is too lengthy and sprawling, too architecturally uncouth (or daring), No. 3 is if anything too powerful and overwhelming: it remains one of the most dramatic and exciting overtures ever written. But in performance it is followed by Beethoven's opening scene, a charming Mozartean flirtation far removed from the heroic strains of the overture's coda, which was the composer's response to the end of the opera. Clearly the overture overwhelmed the first act of the opera.

The overture published in 1842 as *Leonore* No. 1, Opus 138, has occasioned a good deal of debate over the years. One of Beethoven's acquaintances, the notoriously unreliable Schindler, said that it was the first to be composed and that Beethoven rejected it after it was criticized at a private performance at Prince Lichnowsky's; but another Beethoven acquaintance, Ignaz von Seyfried, wrote that No. 1 was composed for a projected performance of the opera in Prague in 1807, for which Beethoven wanted an overture that was easier than No. 3. Over the years Beethoven scholars have ranged themselves to one side or the other of this issue, but it seems finally to have been resolved by Alan Tyson in a thorough study of all of Beethoven's sketches for the work, including the watermarks of the paper on which the sketches were written, and the other Beethoven sketches to be found on the same sheets. Tyson demonstrates quite convincingly that No. 1 must have been composed in late 1806 and early 1807, thus verifying von Seyfried's view. In any case, Beethoven never made any attempt to perform or publish it in his lifetime. The only overture that has never caused any confusion is the one that was finally used for *Fidelio* in the 1814 production, which

proved to be a success and which marked the beginning of the work's true history in the theater.

Much of the material in *Leonore* No. 2 and *Leonore* No. 3 is the same—or, at least, represents closely related versions of the same ideas. But the overall treatment is strikingly different. The overtures begin with a slow introduction that slips surprisingly from the tonic C major to a dark B minor and then to A-flat, where Beethoven quotes Florestan's aria, "*In des Lebens Frühlingstagen*"; it takes some time for Beethoven to return to his home key for the Allegro and the main body of the movement. In both the early overtures, No. 2 and No. 3, the exposition of the Allegro is quite similar in its thematic ideas and the modulation to E major for the secondary theme (another version, stated by clarinet, of Florestan's aria). The development in No. 2 is on the grandest scale—so grand, in fact, that Beethoven must have realized that the overture had grown almost beyond all bounds. If it were to continue in this vein, with the expected recapitulation and coda, it would run far more than twice as long as any overture the audience had ever heard. So he resolved on a bold stroke: taking a cue from the opera itself, in which an offstage trumpet signals the arrival of help and the downfall of the villainous Don Pizarro's murderous intentions, Beethoven interrupts the course of the action with that very trumpet call—a *deus ex machina*, to be sure. The orchestra attempts to continue the development, but the fanfare insistently repeats, and the orchestra, properly chastened, brings in one last reminiscence of Florestan's aria (but now in the home key) before embarking on the Presto finale that concludes what is still—even without a full recapitulation—the longest overture Beethoven ever wrote.

—Steven Ledbetter

Gustav Mahler
Adagio from Symphony No. 10 in F-sharp

Gustav Mahler was born in Kalischt (now Kaliště), Bohemia, on July 7, 1860, and died in Vienna on May 18, 1911. He did most of the work on his unfinished Tenth Symphony in the summer of 1910. Ernst Křenek prepared a full score of the first and third movements in 1924; these sections were first performed on October 14 that year in a version incorporating some additional retouchings by Franz Schalk and Alexander von Zemlinsky, with Schalk conducting the Vienna Philharmonic Orchestra. The two movements were introduced in the United States in that edition by the Erie Philharmonic under Fritz Mahler, the composer's nephew, on December 6, 1949. Tonight's Pittsburgh Symphony Orchestra performance is based on the authoritative edition published in 1964 by the International Gustav Mahler Society. The score calls for three flutes (third doubling piccolo), three oboes, three clarinets, three bassoons, four horns, four trumpets, three trombones, bass tuba, harp, and strings.

Mahler's last years were a race against ill health, which he knew was persistently gaining on him. From the summer day in 1907 when, almost by accident, he discovered that he had a serious heart lesion caused by subacute bacterial endocarditis, Mahler's energies were turned ever more fully to composing whenever he could tear the free time away from the conducting commitments that supported him. The discovery came under tragic circumstances: his two daughters had contracted scarlet fever, and the elder one died. Mahler and his wife Alma were shattered. Soon afterward, his mother-in-law, who had come to help during this sad period, suffered a heart attack. The doctor who examined her also found that the strain had affected Alma's heart. In a morbid joking mood, Mahler remarked, "You might as well examine me too." And thus he learned that his activities had to be severely curtailed.

During the summer of 1908 he composed *Das Lied von der Erde* (*The Song of the Earth*), a work that he carefully avoided calling his Ninth Symphony out of a superstitious fear that no composer after Beethoven could live beyond a "Ninth." The work composed in 1910 and called the Ninth Symphony was actually, to the composer's mind, his tenth; thus he hoped to circumvent "the limit." No sooner had he finished the Ninth than he began extensive and concentrated work on what was to be the Tenth. But it was not to be finished: at his death he left extensive sketches, but not even the fair copy of a single completed movement.

There are plenty of indications on the manuscript sketches that the Tenth-in-progress was to be an unusually personal symphony, and a very painful one at that. Mahler in 1910 was tormented by the knowledge that his greatly beloved, lively, and beautiful wife Alma was seriously considering leaving him for another man, Walter Gropius, who was on the verge of a distinguished career in architecture. She chose to stay with Mahler, who told her later that if she had left him then, "I would simply have gone out like a torch deprived of air." Through the score of the symphony, Mahler wrote personal notes of pleading and despair to his "Almschi," begging her to remain with him.

At the time of Mahler's death, it seemed unlikely that any of the music from the Tenth would ever be heard. Those who looked at the score considered it too sketchy, too incomplete. But in 1924, when the composer Ernst Křenek married the Mahlers' nineteen-year-old daughter Anna, Mahler's widow asked him to prepare a practical full score of the two movements that were most nearly complete. This he did (though others played a hand in its final form), and thus the Adagio, the most extended of the two movements, entered the repertory in a shadowy sort of way. More recently Deryck Cooke undertook to "complete" the entire symphony, by elaborating on Mahler's sketches as they stood at his death to produce a performing version. Cooke's initial version was first performed complete by the London Symphony under Berthold Goldschmidt in August 1964 at the Royal Albert Hall, a revised score being introduced by Wyn Morris and the New Philharmonia in October 1972 at the Royal Festival Hall (further revisions followed during the next several years). Cooke's work even won the approval of Alma, who heard a tape in the early 1960s and found herself moved to tears to discover "how much Mahler there was in it."

But there remains a scholarly dispute as to the ethics of second-guessing a composer's unfinished work, especially in the case of movements that were so far from completion as were some of the five movements of the Tenth. The International Gustav Mahler Society, which has edited the critical editions of Mahler's works, produced for the Tenth only a score of the Adagio that Mahler intended as the first movement. Editor Erwin Ratz argues (and many agree with him) that no one could possibly "finish" Mahler's score with even remote certainty that Mahler would have done it the same way. There were simply too many cases in his life where he made sweeping changes—not to mention myriad alterations of detail—even at the last minute. As Ratz explains, "What stands on these sheets [the sketch pages] was fully intelligible to Mahler alone and not even a genius would be able from this stage of the work's development to divine the approach to its final shape." What we have, then, is the first movement only, which was nearest completion and is performed here in the edition that follows the readings of Mahler's manuscript as exactly as possible.

The movement is known as an "Adagio" even though the first fifteen measures are marked "*Andante*," becoming "*Adagio*" only in the sixteenth; it begins with a probing upbeat in the violas, questioning and wandering—a beginning that does everything but affirm the tonic of F-sharp. The main thematic material arrives in F-sharp in the first violins (marked "*piano*, but very warm") and becomes an urgent duet with the

second violins. (It is worth remembering that in Mahler's day, the orchestral seating plan put second violins to the front of the stage on the conductor's right, so that this duet involved a conversation back and forth across the entire foreground of the orchestra.) The viola music from the opening recurs in developments through various keys as a questioning alternative to the warm F-sharp music. The conversation builds to a powerful climax in A-flat minor: woodwinds and brass instruments sustain full chords at maximum volume while harp and strings sweep up and down in broken-chord figurations, attempting to stem the crisis. A sustained solo trumpet holding a long high A is opposed by the second violins, then the cellos, which bring in a last recurrence of the F-sharp music, which partakes of reminiscences and fragments of all the thematic ideas before closing in a wide-spaced, gentle cadence.

—S.L.



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Sergei Prokofiev
Symphony No. 5, Opus 100

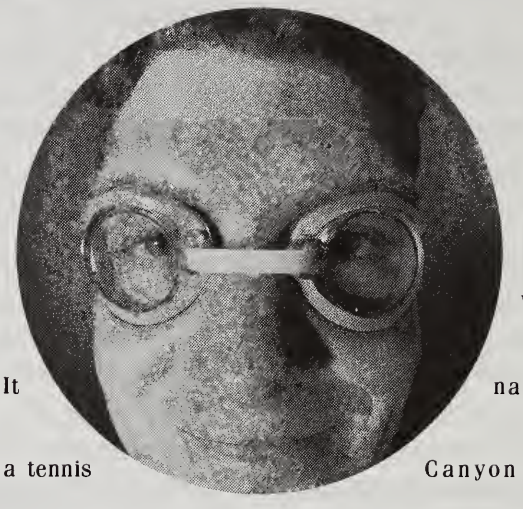
Sergei Sergeyevitch Prokofiev was born in Sontzovka, near Ekaterinoslav in the Ukraine, on April 23, 1891, and died in Moscow on March 5, 1953. He wrote his Symphony No. 5 during the summer of 1944 and led the premiere with the Moscow State Philharmonic Orchestra on January 13, 1945. It was his last appearance as conductor. Serge Koussevitzky and the Boston Symphony Orchestra introduced the work in the United States at concerts on November 9 and 10 that same year. The score calls for two flutes and piccolo, two oboes and English horn, high clarinet in E-flat, two clarinets in B-flat, and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, bass tuba, piano, harp, timpani, triangle, cymbals, tambourine, snare drum, wood block, bass drum, tam-tam, and strings.

Though he never returned to his native country after the Revolution and though he became an ardent American patriot, the legendary Boston Symphony music director (1924-49) Serge Koussevitzky maintained a profound inner identity as a Russian and as such sympathized passionately with the Soviet Union's war effort against the Germans. For this reason, his performances here—often they were American premieres—of the important wartime compositions of Dmitri Shostakovich and Sergei Prokofiev were acts of commitment that went beyond the ordinary range of professional responsibility, ambition, and rivalry with colleagues. Aware of the material difficulties under which Russian composers labored, he regularly arranged to have shipments of music paper sent from Boston to the Soviet Composers' Union, and it gave him particular pleasure to discover that the score of Prokofiev's Fifth Symphony, whose manuscript is now in the Boston Public Library, was written on paper that had made the long round-trip from a store on Boylston Street in Boston.

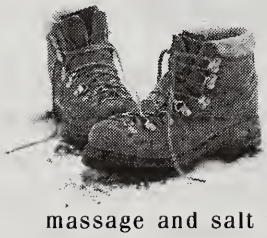
Prokofiev and Koussevitzky, moreover, had known each other a long time. They had certainly known about each other as far back as 1908 when the thirty-four-year-old Koussevitzky, then the world's leading virtuoso on the double bass and already on the way to his even more important careers as conductor and publisher, repeatedly rejected for publication the scores submitted by the teenage composer. Soon the relationship became more positive. In 1914, Koussevitzky invited Prokofiev to play his Piano Concerto No. 1 at a concert in Moscow, an event that marked the beginning of more than thirty years' devoted sponsorship on the part of the conductor. Between 1916 and 1937, Koussevitzky published many works by Prokofiev, including the *Visions fugitives*, the Third and Fourth piano sonatas, the *Scythian Suite*, the Dostoyevsky opera *The Gambler*, the ballet *Chout*, the *Lieutenant Kije* Suite, and several books of song. In addition, he frequently invited Prokofiev to Boston: the composer appeared with the Symphony as piano soloist in 1926 (Concerto No. 3), 1930 (Concerto No. 2), 1932-33 (Concerto No. 5), and 1937 (Concerto No. 3), and in 1938 he not only played his First Concerto but conducted *Chout*, the Suite No. 2 from the *Romeo and Juliet* ballet, and the American premiere of *Peter and the Wolf*.

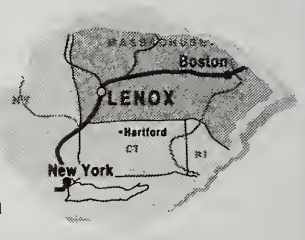
Prokofiev's Third and Fourth symphonies had been by-products of the composer's works for the theater, the former using material from the opera *The Flaming Angel*, the latter from the ballet *The Prodigal Son*. Not since the Second Symphony of 1924 had Prokofiev set out to write a symphony from scratch when, in the summer of 1944, he began a work "glorifying the human spirit . . . praising the free and happy man—his strength, his generosity, and the purity of his soul." The composer also remarked that he thought of the score as "[crowning] a great period of my work." When he returned to the U.S.S.R. for good in 1933 after a fifteen-year stay in Western Europe, Prokofiev had radically bent his style to suit the imperatives of Soviet theories of art,

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and, no doubt, to answer some inner needs of his own. His music became more mellifluous, less biting, and surely less inclined to humor, and it can seem downright self-conscious in its concern not to rub the wrong way. Such popular Prokofiev scores of the 1930s as the Violin Concerto No. 2 and the ballet *Romeo and Juliet* impressively demonstrate the possibilities of his new manner.

Discussion of the evolution of Prokofiev's later style has, not surprisingly, become mired in politics. Soviet critics, notably his more or less official biographer, Israel Nestyev, tend to imply that the composer only found himself after he came home; Western critics, especially if they are politically conservative, are inclined to deplore the softening of Prokofiev's music from the thirties on. Prokofiev had little to say about any of this: unlike Shostakovich, he didn't even repudiate his own earlier music. It may be, though, that his statement about the Fifth Symphony as a work that "crowns a great period" refers to what a musician might perceive regardless of political context, which is that here the composer has absolutely mastered his style, speaking his chosen language without self-consciousness, discomfort, compromise, and foreign accent. Even in the nineteenth century, good composers could be baffled by the question of how to confront the sonata style defined by Haydn, Mozart, and Beethoven, how to get at its substance and not just its shell. Here, in the Fifth Symphony, the fifty-three-year-old Prokofiev takes on the challenge with the confidence, the freshness of approach, and the skill of a master.

He begins with a fairly slow movement in richly developed sonata form, picking up from Beethoven (string quartet in F, Opus 59, No. 1, first movement) and Brahms (Symphony No. 4, first movement) the device of seeming to embark upon a formal repeat of the exposition, only to have a dramatic turn of harmony reveal that in fact the development has begun. The scherzo brings back a touch of the old Prokofiev, the wry humorist from whom Shostakovich learned so much. An Adagio at once sombre and lyrical is followed by an exuberant finale. From the symphony's first page with its tart octaves of flute and bassoon, to the coda of the finale, with that daring scoring for solo strings, piano, harp, and percussion, all of this is most brilliantly worked out for the orchestra.

—Michael Steinberg

Now Program Annotator of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

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Aram Khachaturian
Violin Concerto

Aram Ilyich Khachaturian was born in Tbilisi on June 6, 1903, and died in Moscow on May 1, 1978. He composed his Violin Concerto in 1940, and it was premiered with soloist David Oistrakh in Moscow on November 16 that year. The Boston Symphony Orchestra's only previous Tanglewood performance of the Violin Concerto was its first of the piece, with soloist Ruth Posselt under Richard Burgin's direction on August 1, 1954, though it has performed Jean-Pierre Rampal's flute transcription here twice since then, with Rampal himself as soloist under Kazuhiro Koizumi on August 12, 1979, and with flutist James Galway under Roger Norrington's direction on July 20, 1991. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, bass drum, snare drum, suspended cymbal, tambourine, harp, and strings.

Khachaturian's childhood had room for music, but there was no sign of particular gifts. He was the third of four sons of a bookbinder, and he originally intended to study medicine or engineering at Moscow University. But he also applied to Moscow's Gnesin Music Academy to study the cello and was accepted with little formal training because so few students chose the cello as their instrument (piano and violin were far more prestigious) that cellists were in short supply and were given special consideration. Progressing, however, from self-teaching to formal conservatory study, Khachaturian made rapid progress. In three years he entered the composition class and

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quickly distinguished himself. In 1929 he was admitted to the Moscow Conservatory, where it was suggested that he concentrate on composition instead of performance. There he studied with Myaskovsky. His graduation piece was his Symphony No. 1; it and the 1936 Piano Concerto were instant successes internationally, followed quickly by the 1940 Violin Concerto.

Khachaturian's name and heritage are Armenian, but he had never visited that region until 1939. But the trip had a profound effect on his music, which frequently thereafter was filled with melodies and rhythms redolent of his ancestors—most notably in the ballet *Gayne* and the Violin Concerto. Khachaturian's music is richly melodic, orchestrated with a brilliant sense of primary colors. Despite the accessibility of his music, in 1948 Khachaturian was linked with Prokofiev and Shostakovich in the infamous Zhdanov denunciation for "formalism," the ultimate sin in Soviet music. After making a public apology for his "errors," he concentrated on film scores for a time. But soon after Stalin's death, Khachaturian became the first prominent Soviet musician to appeal publicly for greater freedom for artists in the Soviet Union.

The denunciation was a ludicrous—if perhaps dangerous—interlude in his life, for Khachaturian was a most unlikely revolutionary. Indeed, for the most part, his work epitomizes the best qualities of "socialist realism"—directness of style, accessibility to a broad audience, attractive melody, colorful orchestration, crisp and varied rhythms. The Violin Concerto is classically constructed, for all its "Armenian" sound. The first movement begins with a grand orchestral tutti that recurs at several important points. Khachaturian develops the rhythmic first theme, first heard at the entrance of the soloist, at some length before bringing in the second theme—a striking contrast, and also sung first by the solo violin. The extensive presentation of the material in the opening section allows the composer to make brief work of the development, though it leads to the main cadenza and the recapitulation. The second movement is quiet and calm, in contrast to the driving energy of the first. The two themes are both presented by the soloist, and the music builds to a massive climax, then dies away with oriental arabesques to the hushed and restful conclusion. The finale is a collection of brilliant dances that get the pulses beating with their energy and vitality.

—Steven Ledbetter

Johannes Brahms
Symphony No. 2 in D, Opus 73

Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. The Symphony No. 2 was composed in 1877, during a productive summer stay at Pörtschach in Carinthia (southern Austria); the first performance took place under the direction of Hans Richter in Vienna on December 30, 1877. The first American performance was given at New York's Steinway Hall by the Philharmonic Society under Adolph Neuendorff on October 3, 1878. Serge Koussevitzky conducted the Brahms Symphony No. 2 on August 15, 1936, during the BSO's first season of concerts in the Berkshires; he also led the orchestra's first performance of the Brahms Second at Tanglewood, on August 14, 1938. Leonard Slatkin led the BSO's most recent Tanglewood performance on July 31, 1992, though Roger Norrington led the Orchestra of St. Luke's in a Tanglewood performance on July 11, 1993. The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

It is well known that Brahms delayed until his forty-third year before actually allowing a symphony of his to be brought to performance. The First, completed in 1876,

was not the first he had ever attempted. At least one abortive earlier effort had served as raw material for his First Piano Concerto and the *German Requiem*. Others may well have been sketched, even substantially composed, then destroyed. Part of the problem was his concern with the fact that the mantle of Beethoven had been placed implicitly on his shoulders, a responsibility that Brahms neither wanted nor needed. Already more self-critical than most composers ever become, he was increasingly leery of the interest with which the musical world awaited his first contribution to the field that Beethoven had made so thoroughly his own.

Once having broken the ice with the First Symphony, however, Brahms did not hesitate to try again. His Second Symphony was written the following year during his summer vacation on the Wörthersee (Lake Wörth) near Pörtschach in Carinthia (southern Austria). He spent three summers, from 1877 to 1879, in that resort, and each one was musically productive. The successive years saw the composition of the Second Symphony, the Violin Concerto, and the G major violin sonata. The new symphony was an enormous success when Hans Richter conducted the first performance in Vienna; it was no less well received two weeks later in Leipzig. These two cities were, of course, centers of Brahms aficionados (the critic Eduard Hanslick especially in Vienna, and Clara Schumann in Leipzig). Further afield the symphony attracted mixed notices, but always respect at the very least.

The music pulses with sounds of nature. The opening horn melody conjures up the freshness of the outdoors. The composer's friend and long-time correspondent Dr. Theodor Billroth wrote to him after hearing the symphony, "How beautiful it must be on the Wörthersee!" What strikes the listener first is the apparent relaxation of mood, especially of the Second Symphony as compared with the tense opening of its predecessor. What is not so immediately apparent is the fact that the Second is, if anything, even more precision-ground than the First. The parts fit as in a fine watch. This was certainly noticed even by the negative early critics, who grudgingly admitted the composer's skill. W.F. Apthorp, later the BSO's program annotator, wrote in the Boston *Courier* following the first performance in Boston:

> It would take a year to really fathom the Second Symphony, and a year of severe intellectual work, too. One would only like to be a little more sure that such labor would be repaid.

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such an extent, in fact, that many listeners blithely forgo the "intellectual work" that Apthorp mentions and allow themselves simply to wallow in the sound.

And yet it is surprising but true that this largest, most apparently unbuttoned of the Brahms symphonies is also one of the most closely wrought. Everything in the first movement grows out of the opening phrase and its component parts: a three-note "motto" in cellos and basses, the arpeggiated horn call, a rising scale figure in the woodwinds. It might be easy, for example, to overlook the first three notes as a mere preparation for the "true" theme in the horns (after all, that motto figure does not even return at the recapitulation, which starts with the horn call); but at every point in the first movement and elsewhere throughout the symphony echoes of those three notes appear—sometimes as quarter-notes (as in the opening), sometimes speeded up to eighth-notes (which has the effect of changing the 3/4 movement to 6/8), and sometimes slowed down to half-notes (which does the opposite, changing 3/4 to 3/2 in feeling).

One of the loveliest moments in the first movement occurs at the arrival of the second theme in violas and cellos; this melting waltz tune sounds more than a little like Brahms's *Lullaby*—is that why it is so relaxing? Brahms saturates the melody with lower string sound by giving the tune to the cellos and placing them above the violas, who have an accompanying part.

The second movement, a rather dark reaction to the sunshine of the first, begins with a stepwise melody rising in the bassoons against a similar melody descending in the cellos, the two ideas mirroring each other. Each of them, rising and falling in slow graceful shapes, grows organically into rich and sinuous patterns.

Beethoven would have written a scherzo for his third movement, perhaps one with two Trios, as in the Seventh Symphony. Brahms avoids direct comparison with Beethoven by making his third movement more of a lyrical intermezzo, but the shape is close to that of the scherzo with two Trios. A serenading melody in the oboe opens the main section, which is twice interrupted by Presto sections in different meters (the first shifts from 3/4 to 2/4, the second from 3/4 to 3/8). This aroused consternation among Boston critics a century ago. John Sullivan Dwight commented, "It is all pretty, but it hardly seems to hold together—the giddy fancies of a wayward humor." He failed to notice that each of the interruptions is a variation and further development of ideas already heard in the main part, especially the oboe tune. Trios are normally inserted for purposes of contrast, but Brahms achieves his contrast through unity.

The final Allegro is as close-knit as the first movement and is based throughout on thematic ideas that can ultimately be traced back to the very beginning of the symphony (including the "motto"). Here, too, Brahms's lavish invention makes familiar ideas sound fresh in new relationships. Once again he produces another of those prize metrical shifts, producing a passage that gradually grows from the basic 2/2 of the movement into a surprising 3/4, while the conductor continues to beat in 2/2!

The miracle of this symphony remains the fact that it sounds so easy and immediate and yet turns out to be so elaborately shaped. I have a secret hope that at some point, after he had had a chance to hear the piece a few more times, old Apthorp really did put in his "year of severe intellectual work"—or perhaps simply listened with open ears—and realized what he had been missing.

—S.L.

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ARTISTS

Vermeer Quartet



With performances in virtually every major city in North America, Europe, and Australia, the Vermeer Quartet has achieved international recognition as one of the world's famous chamber ensembles. Formed in 1970 at the Marlboro Music Festival, the quartet has since performed at such prestigious festivals as Tanglewood, Aldeburgh, Mostly Mozart, Aspen, Bath, Lucerne, Flanders, Stresa, Schleswig-Holstein, South Bank, Berlin, Santa Fe, Edinburgh, Great Woods, Spoleto, Ravinia, and the Casals Festival. The members of the Vermeer Quartet are on the resident artist faculty of Northern Illinois University at DeKalb and give annual master classes at the Royal Northern College of Music in Manchester, England. Each summer they are the featured ensemble for Bay Chamber Concerts in Rockport, Maine. The ensemble makes its permanent home in Chicago and is resident quartet for Chamber Music Chicago. The group has recorded extensively for Telarc Records; its discography includes quartets of Beethoven, Dvořák, Verdi, Mendelssohn, and Schubert. The Vermeer Quartet's members are originally from Israel, Germany, New York, and Nebraska, thus bringing to the ensemble a unique blend of musical and cultural backgrounds.

Violinist **Shmuel Ashkenasi** was born in Israel, where he was a student of Ilona Feher; he later studied with Efrem Zimbalist at the Curtis Institute in Philadelphia. He was the winner of the Merriweather Post Competition in Washington, D.C., was a finalist at the Queen Elisabeth Competition in Brussels, and won second prize at the Tchaikovsky Competition. Mr. Ashkenasi has performed with leading orchestras in the United States, Europe, the former Soviet Union, and Japan. Originally from Bremen, Germany, violinist **Mathias Tacke** studied with Ernst Mayer-Schierning in Detmold, with Emanuel Hurwitz and David Takeno in London, and with Sandor Vegh in Cornwall. He won first prize in the Jugend Musiziert national competition and graduated with honors from the Nordwestdeutsche Musikakademie, where he was later appointed to the faculty. From 1983-92 he was a member of the Ensemble Modern, a leading professional group specializing in twentieth-century music. Violist **Richard Young** studied with Josef Gingold, Aaron Rosand, William Primrose, and Zoltan Szekely and was invited at age

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thirteen to perform for Queen Elisabeth of Belgium. A special award-winner in the Rockefeller Foundation American Music Competition, he was a member of the new Hungarian Quartet and the Rogeri Trio. He has taught at the University of Michigan and was chairman of the string department at Oberlin Conservatory. Cellist Marc Johnson studied in Lincoln, Nebraska, with Carol Work, at the Eastman School of Music with Ronald Leonard, and at Indiana University with Janos Starker and Josef Gingold. While still a student he was the youngest member of the Rochester Philharmonic, with which he has since performed as soloist. A first-prize winner of the Washington International Competition, he was a member of the Pittsburgh Symphony before joining the Vermeer Quartet.

Pittsburgh Symphony Orchestra

Founded ninety-seven years ago, the Pittsburgh Symphony has long been regarded as one of the world's greatest orchestras. The current contract of Music Director Lorin Maazel extends through 1995-96, the orchestra's centennial season. Since its first international tour in 1947, the Pittsburgh Symphony has earned critical acclaim for each tour abroad. Of the PSO's sixteen international tours Lorin Maazel has directed nine, including five European tours and two trips to the Far East. During its 1987 Far East tour the PSO became the third United States orchestra ever to visit the People's Republic of China, and the first to do so in the 1980s. The orchestra undertook two tours to Europe in 1992 and a tour to Latin America in the spring of 1993. The orchestra has also enjoyed a distinguished record of domestic tours which have showcased the orchestra in most of America's major cities and music centers. As part of their 1992-93 domestic tour schedule, Mr. Maazel and the Pittsburgh Symphony opened Carnegie Hall's 102nd season with two performances, then visited George Mason University's new concert facility in Fairfax, Virginia, and Cleveland's Severance Hall last fall. At Pittsburgh's Heinz Hall for the Performing Arts, the orchestra offers twenty-four weeks of subscription concerts annually between September and June. Additional offerings include the Pops and Mercedes Great Performers series. The orchestra also performs a series of Schooltime concerts, free of charge, for area pre-school and school-age youngsters as part of its educational activities.

The Pittsburgh Symphony also enjoys an illustrious reputation for its work on record, radio, and television. The orchestra was broadcast coast-to-coast as early as 1936 and since 1982 has received increased national attention through its annual series of network radio broadcasts, first over National Public Radio and currently over American Public Radio. The APR series is produced by WQED-FM in Pittsburgh. Since the release of its first commercial recording in 1941, the orchestra has made hundreds of critically acclaimed discs. Pittsburgh Symphony recordings are currently available on the Angel, CBS, Philips, MCA, New World, Nonesuch, Sony Classical, and Telarc labels. The orchestra and Lorin Maazel, with cello soloist Yo-Yo Ma, won a 1992 Grammy award for a disc featuring works by Prokofiev and Tchaikovsky. A Sibelius cycle has recently been completed for Sony Classical. The orchestra has also been seen nationally on television over PBS, on the highly popular "Previn and the Pittsburgh" series. Its most recent national television appearances were in two educational programs for children, on the Disney Channel.

Heading the list of internationally recognized conductors who influenced the development of the Pittsburgh Symphony since its inception as the Pittsburgh Orchestra in 1986 is Victor Herbert, music director between 1898 and 1904. Prior to the reorganization of the orchestra's membership in 1937 by the legendary conductor Otto Klemperer, its permanent conductors were Emil Paur (1904-1910) and Antonio Modarelli (1930-1937). Under the directorship of Fritz Reiner from 1938 to 1948, the orchestra embarked on a new phase of its history, taking its first foreign tour and making its first commercial recording. More recently the orchestra's high standard of excellence has been maintained and enhanced through the leadership of William Steinberg (music director from 1952-1976) and André Previn (1976-1984). Lorin Maazel has had a formal affiliation with the orchestra since 1984, when he became music consultant. He assumed the title of music director beginning with the 1988-89 season, following two seasons as principal guest conductor and music advisor.

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Rosemary Harris
Chia-Chi Lin
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The Pittsburgh Symphony String section utilizes revolving seating on a systematic basis. Players listed alphabetically change seats periodically.

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Lorin Maazel



Music director of the Pittsburgh Symphony Orchestra, Lorin Maazel has appeared regularly in the world's leading concert halls and opera houses during the last thirty-five years. He has conducted more than 4,000 opera and concert performances with more than 130 leading orchestras around the globe. He has made hundreds of recordings and has appeared extensively on European and American television. His versatility as conductor, composer, violinist, television director and entertainer, administrator, and writer has won him the respect and affection of the international public. During his distinguished career Mr. Maazel has held such posts as artistic director of the West Berlin Opera Company and music director of the Berlin Radio Symphony Orchestra (1965-71), music director of the Cleveland Orchestra (1976-80), principal guest conductor of the Philharmonia Orchestra of London (1976-80), general manager and artistic director of the Vienna State Opera (1982-84), and music director of the National Orchestra of France (1988-90). Artistic leader of the Pittsburgh Symphony since 1984, he became the orchestra's music director as of the 1988-89 season. His current contract with the Pittsburgh Symphony extends through 1995-96, the orchestra's centennial season. He has also held the European post of music director of the Symphony Orchestra of the Bavarian Radio since September 1993. Besides his regular subscription concerts with the Pittsburgh Symphony and regular east coast appearances with the orchestra, Mr. Maazel has led the orchestra on frequent domestic and international tours. He has also conducted the Pittsburgh Symphony on recordings made for New World, Telarc, and Sony Classical. His hundreds of acclaimed recordings include the complete Beethoven symphonies with the Cleveland Orchestra, a Mahler cycle with the Vienna Philharmonic, a Rachmaninoff cycle with the Berlin Philharmonic, and the first act of Wagner's *Die Walküre* with the Pittsburgh Symphony. The recipient of ten Grand Prix du Disque, he has also become increasingly involved in television and film production, writing and directing visualizations for television of Holst's *The Planets* and Vivaldi's *The Four Seasons*. Having conducted at all the world's most distinguished opera houses, he currently conducts opera exclusively at La Scala, where he is currently participating in a Puccini cycle for Sony Classical. He has also conducted La Scala opera performances in Japan and the former Soviet Union. His opera films, the Losey *Don Giovanni* and the Rosi *Carmen*, have broken new ground in the popularization of opera. For videocassette he has filmed *Turandot* at the Vienna State Opera as well as *Aida* and *Madama Butterfly* at La Scala. A recent operatic triumph was a concert performance of Strauss's *Elektra*, in which he led the Vienna Philharmonic during the 1990-91 centennial season of New York's Carnegie Hall. Early in 1992 he conducted United States performances of the Vienna Philharmonic at both Carnegie Hall and the Kennedy Center as part of that orchestra's 150th Anniversary Tour.

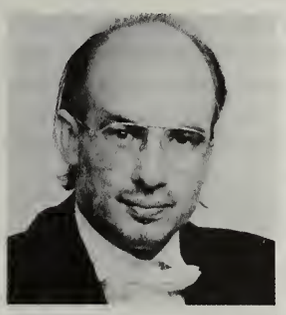
Born in Paris in 1930 to American parents, Lorin Maazel was brought to the United States as a child, studied conducting with Vladimir Bakaleinikoff in Pittsburgh, and at age nine appeared as conductor at the New York World's Fair. At sixteen he entered the University of Pittsburgh, where he studied philosophy and literature. He subsequently joined the violin section of the Pittsburgh Symphony. In 1953, while studying in Europe on a Fulbright Scholarship, he made his professional conducting debut in Italy. Six years later he achieved international status by becoming the youngest conductor and the first American in history to be invited to conduct at the Bayreuth Festival. Mr. Maazel has received innumerable decorations, honorary doctorates, recording prizes, and awards for achievement, including the Commander's Cross of Merit of the Federal Republic of Germany, the Legion of Honor of France, and the Commander of the Lion of Finland. He has been awarded the title Ambassador of Good Will by the United Nations, was named an honorary life member of the Israel Philharmonic when he conducted its fortieth-anniversary concert in 1985, and was presented the 1994 Pennsylvania Governor's Award for Excellence in the Arts.

Julian Rachlin



Born in Wilnau, Lithuania, in 1974, violinist Julian Rachlin has been living in Vienna since 1978. He began his studies at the Vienna Conservatory for Music with Professor Boris Kuschnir in 1983 and won numerous international competitions. Since his first public appearance at age ten he has given concerts with such world-famous conductors as Charles Dutoit, Vladimir Fesoseev, Bernard Haitink, Mariss Jansons, James Levine, Lorin Maazel, Zubin Mehta, Yehudi Menuhin, Riccardo Muti, André Previn, Wolfgang Sawallisch, Vladimir Spivakov, and others, performing with the Vienna Philharmonic, Vienna Symphony, London Symphony, the Philharmonia of London, the Israel Philharmonic, Oslo Philharmonic, Orchestre Philharmonique de Radio France, Tonhalle Orchestra of Zurich, the RSO Moscow, the Orchestra of La Scala, the Chicago Symphony, the Philadelphia Orchestra, and the Pittsburgh Symphony Orchestra. In 1991 Mr. Rachlin signed an exclusive recording contract with Sony Classical. His first recording under this contract, with Zubin Mehta and the Israel Philharmonic, pairs Saint-Saëns' Violin Concerto No. 3 and Wieniawski's Violin Concerto No. 2. With Lorin Maazel and the Pittsburgh Symphony Orchestra Mr. Rachlin has recorded two works by Sibelius: the Violin Concerto, and the Serenade No. 2 in G minor. Thanks to the sponsorship of the Oesterreichische National Bank, Mr. Rachlin is the proud owner of the Violin ex Carrodus, which was manufactured by Joseph Guarnerius del Gesu in Cremona in 1741.

Dennis Russell Davies



Dennis Russell Davies has a wide-ranging career as conductor and pianist. Since 1980 he has lived in Germany and maintained an active presence on the American scene. As Generalmusikdirektor in Bonn since 1987 he has served as chief conductor of the Beethovenhalle Orchestra, music director of the Bonn Opera, and artistic director of the triennial Beethoven Festival as well as the city's several chamber music series. Under his leadership the Beethovenhalle Orchestra has undertaken regular international tours and an ambitious series of recordings for MusicMasters and ECM. In 1992 Mr. Davies and the city of Bonn received the first German Music Publishers Award for the best concert program in Germany. Mr. Davies has been named chief conductor of the Austrian Radio Symphony Orchestra effective September 1996 and chief conductor of the Stuttgart Chamber Orchestra effective 1995. In the United States he continues as music director of the American Composers Orchestra at Carnegie Hall and as principal conductor of the Brooklyn Philharmonic. As a guest conductor Mr. Davies appears regularly with the Boston Symphony, the Berlin Philharmonic, the Gewandhaus Orchestra of Leipzig, and the Stuttgart Chamber Orchestra. This past season he appeared for the first time with the New York Philharmonic and the Bayerische Staatskapelle. Throughout his career, Mr. Davies has combined a commitment to the artistic growth and development of each organization he has led with a determination to give our living composers the possibility of hearing their music performed by leading orchestras and opera companies. Throughout his career he has collaborated with a wide range of musicians. Together with Francis Thorne in 1975 he formed the American Composers Orchestra. His tenure as Generalmusikdirektor of the Stuttgart Opera from 1980 to 1987 is regarded as one of the most significant periods in that theater's distinguished history. From 1978 to 1980 he conducted Wagner's *Flying Dutchman* at Bayreuth as the third American ever invited to conduct there. Today, away from Bonn, he is most regularly seen as an opera conductor at the Lyric Opera of Chicago, where he recently led the premiere of William Bolcom's *McTeague*, and at the Bayerische Staatsoper in Munich, where he conducted the premiere of Manfred Trojahn's *Enrico*. Mr. Davies' recent recording activity for MusicMasters has focused on the Beethoven and Mendelssohn symphonies, as well as orchestral and chamber music of Copland and Lou Harrison. In addition to his Brooklyn Philharmonic recording of Philip Glass's *Low Symphony* for Point Records, he has several performances as both conductor and pianist on the ECM label. Angel/EMI has recently released his recording of Beethoven's music for *Egmont* and *The Ruins of Athens*. Mr. Davies made his first Boston Symphony appearance in February 1981 and led the orchestra most recently in July 1992 at Tanglewood.

Itzhak Perlman



Itzhak Perlman's unique combination of talent, charm, and humanity is recognized by audiences throughout the world, as is the irrepressible joy of music-making that he communicates. President Reagan recognized these qualities when he honored Mr. Perlman with a "Medal of Liberty" in 1986. Born in Israel in 1945, Mr. Perlman completed his initial training at the Academy of Music in Tel Aviv; an appearance on the "Ed Sullivan Show" in 1958 brought him to international attention. Following studies at the Juilliard School with Ivan Galamian and Dorothy DeLay, Mr. Perlman won the Levintritt Competition in 1964; since then he has appeared with every major orchestra, and in recitals and festivals throughout the world. In April and May 1990 Mr. Perlman joined the Israel Philharmonic for its first visit to the Soviet Union; in December 1990 he returned to Leningrad for a gala performance celebrating the 150th anniversary of Tchaikovsky's birth. In December 1993 Mr. Perlman joined Seiji Ozawa and the Boston Symphony for a gala Dvořák concert in Prague, a performance later broadcast worldwide and issued by Sony Classical on compact disc and home video. He also collaborated recently with John Williams and the Boston Symphony Orchestra performing the violin solos for Steven Spielberg's Academy Award-winning film, *Schindler's List*. Mr. Perlman's best-selling recordings—on EMI/Angel, Deutsche Grammophon, Sony Classical/CBS Masterworks, London/Decca, and RCA/BMG Classics—have won numerous Grammys. His vast repertoire encompasses all the standard violin literature as well as music by contemporary composers, whose efforts he has championed. Among his latest releases is a four-disc retrospective entitled "The Art of Itzhak Perlman," on EMI Classics, containing a wide variety of the violinist's favorite pieces recorded over the past twenty years. Other recent releases include the Brahms Violin Concerto with Daniel Barenboim and the Israel Philharmonic; concertos by Castelnuovo-Tedesco and Ben-Haim with Zubin Mehta and the Israel Philharmonic; and a "live" recording of Beethoven's string trios with Pinchas Zukerman and Lynn Harrell. Numerous publications and institutions have paid tribute to Mr. Perlman as both artist and humanitarian; he has entertained and enlightened millions of viewers with his appearances on television; and his devotion to the cause of the handicapped and disabled is an integral part of his life. The recent PBS documentary of his historic trip to the Soviet Union with the Israel Philharmonic, entitled "Perlman in Russia" and available on EMI/Angel video, was honored with an Emmy Award as "Best Music Documentary." Mr. Perlman has performed regularly with the Boston Symphony Orchestra since 1978, including annual appearances at Tanglewood since 1984.

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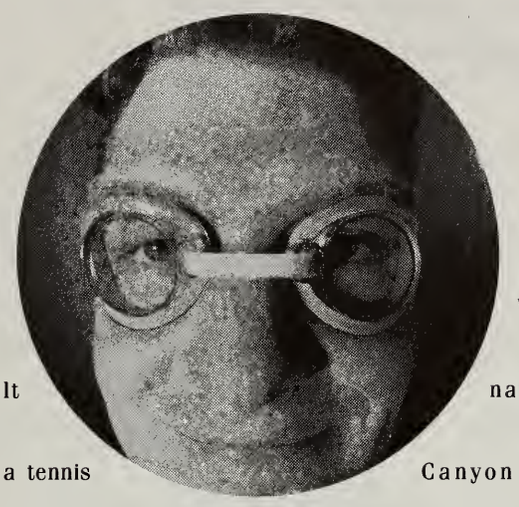
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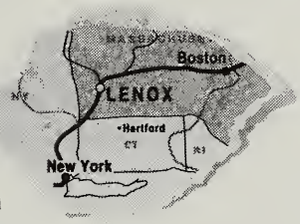
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walked erect, with a tennis racquet in one hand and an iced tea in the other. Later, it was spotted playing squash, swimming, getting a hydro-massage and salt treatment, lifting weights and hiking through the mountains. Some observers thought it was a lawyer, but then it assumed a yoga position. Others thought it was a bond trader, but its diet was too healthy and it



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SEIJI OZAWA HALL
TANGLEWOOD

Wednesday, August 17, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

THE BOSTON CAMERATA
Joel Cohen, Music Director

Anne Azéma, soprano
Margaret Swanson, soprano
Elizabeth Anker, contralto
William Hite, tenor
Daniel McCabe, baritone
Joel Frederiksen, bass

Jesse Lepkoff, flute, guitar
Robert Mealy, violin
Emily Walhout, violoncello
Joel Cohen, guitar, baritone

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The Schola Cantorum of Boston
Frederick Jodry, director

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Alison Thompson, soprano
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John Delorey, tenor
Arthur Rawding, tenor
Paul Cummings, bass
Steven Falbel, bass

AND

Members of the Brown University Chorus
Frederick Jodry, director

Maria Costa, soprano
Bethany Rodgers, soprano
Melody Ko, alto
Steve Schwartz, tenor
Amit Joshi, tenor
Eli Kramer, bass
Gavi Wolfe, bass
Jonathan Greenberg, bass
Enrique Neblett, bass

Transcriptions of Shaker songs by Anne Azéma (*Nightingale's song, Verdant valley*), Roger Hall (*Mother*), David Patterson (*Solemn song, I'll beat my drum, The Ancients' Song of Mourning, Turning Shuffle Tune*), and Joel Cohen (all others)

Special thanks to Roger Hall, Anne Gilbert, and especially to the Shaker Community of Sabbathday Lake, Maine, whose 200th anniversary is celebrated this year.

This concert is dedicated to the memory of Randall Thompson (1899-1984).

In yonder valley

Folk hymns and spirituals of New England and New York

I. Invocation

In Yonder Valley	Shaker: Father James Whittaker (1751-1787)
Musical concert	Jacob French (1754-1817) *Harmony of Harmony* (Northampton, Massachusetts, 1802)
Hatfield	Moses Kimball Ms. (Newburyport, Massachusetts, 1794)
Invocation	William Billings (1746-1800) *The Continental Harmony* (Boston, 1794)
Old Hundred	*Harmony of Harmony*

The audience is invited to join us in singing this hymn.

II. Where are the joys?: echoes of Old England

Richmond	William Billings *The Singing Master's Assistant* (Boston, 1778)
Where are the joys?	Scotland, 18th century (text: Robert Burns)
Saw ye my hero	Moses Kimball's manuscript
Crucifixion	*The American Vocalist* (Boston, 1849)
Prince William's March	Moses Kimball's manuscript
The Paralytic	*The American Vocalist*
The Three Gypsies	Somerset, England, 1904
The Christian Race	*The Revivalist* (Troy, New York, 1868)
Captain Kidd	Somerville, Massachusetts, ca. 1930
How precious is the name	*The American Vocalist*
Liberty	*The American Vocalist*

III. The Young convert: Spirituals and Revival songs

The Pilgrims	*The Revivalist*
Harvest Hymn	Jeremiah Ingalls *The Christian Harmony* (Exeter, New Hampshire, 1805)
Lovely vine	*The Christian Harmony*
The Heavenly courtier	*The Christian Harmony*
Confidence	*The Christian Lyre*
Something New	*The Revivalist*
The Young Convert	*The Christian Harmony*

Intermission

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

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THE BOSTON CAMERATA





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IV. Shaker life: This blessed fire

Mother Ann's Song	Ann Lee (1742-1784)
Virgins clothed in a clean white garment	Sabbathday Lake, Maine
In yonder valley	Sabbathday Lake, Maine
Father James' Song	Father James Whittaker

"The above song was sung by Father James after he was whip'd at Harvard"

Solemn song	Enfield, Connecticut
Mother	Sabbathday Lake, Maine
O will you sing another song	Sabbathday Lake, Maine
The Temple	Canterbury, New Hampshire

V. Shaker life: Visions and warnings

Holy Angel	Canterbury, New Hampshire
The lark	"The Shepherdess," Sabbathday Lake, Maine
Nightingale's song	"The Shepherdess," Sabbathday Lake, Maine
Turning Shuffle Tune	Enfield, Connecticut
Holy Order Song	Sabbathday Lake, Maine
Learned of Angel	Sabbathday Lake, Maine
Laughing John's Interrogatory	Canterbury, New Hampshire
I'll beat my drum as I march along	Pleasant Hill, Kentucky
Mother's Warning	Sabbathday Lake, Maine

"given by Mother Ann August 1st 1846"

The Solemn Bell	Sabbathday Lake, Maine

"given by the Angel of Lamentation August 1st 1845"

Mother's Cup of Tribulation	Sabbathday Lake, Maine
The Ancients' Song of Mourning	Lebanon, New York
Sad Days	Alfred, Maine
Encouragement	Sabbathday Lake, Maine

VI. By Zion's gentle rivers

Verdant valley	Shaker: Sabbathday Lake, Maine
Scotland	*The Musical Cabinet* (New Haven, Connecticut, 1830)
Still water	*Spiritual Songs* (New York, 1878)
Roll Call	*The Revivalist*
Deal Gently with thy servants	*The American Vocalist*
Shall we gather at the river?	*The Revivalist*
Holy mother's protecting chain	Shaker: Canterbury, New Hampshire
Simple gifts	Shaker: Brother Joseph Brackett Alfred, Maine

The audience is invited to join us in singing this song.

Notes

"One thought fills eternity"—William Blake

An important and very little known segment of the world's music history came into being in the American Northeast, in its towns and valleys and rural religious communities. Beautiful music was remembered, created, and sung in our part of the world, yea even just a few miles north, south, east, or west of this new hall where we meet tonight. And alongside the music of the European masters, whom we rightfully revere, it is good and fitting to honor as well the honest and heartfelt soul-craft of the people who tended and built the country we see around us.

Like much European song from the Middle Ages or the Renaissance, all the music you will be hearing tonight had a *function*. The notion of art for art's sake had limited relevance to the life of early America. Yet within these communities, there were also criteria of artistic excellence and musical value. These values sometimes echoed, but sometimes differed from, the standards of urban, "high" art.

In fact, spiritual songs and folk-inspired religious music have often posed problems for critics and scholars alike. How can one rightfully compare these short, strophic songs, conceived by amateur or semi-professional musicians, with the magnificent, architectural masterpieces of Bach or Beethoven? This seeming conflict of standards is not a new issue. Through the last century, and only until a generation or two ago, this kind of music was anathema to academically-trained musicians. To the "reforming" music teachers of nineteenth-century Boston and New York City, Billings and Ingalls and Shaker songs and revival hymn books were the Enemy; their rough-hewn, quasi-medieval harmonizations were signs of ignorance and underdevelopment, their ancient, modal scales relics of a primitive past best forgotten.

Only the twentieth-century revolution in taste has allowed Brother Joseph Brackett of Alfred, Maine, and Doctor Johannes Brahms of Vienna, Austria, each to occupy a room in the same Pantheon. For now, thankfully, we are more willing to allow different styles and schools to have their own truth, their own "rightness." We can acknowledge *both* the west portal of Chartres cathedral, and a simple Shaker chair, as great art, each in its own way. And we may even come to find that the "polite" American art of the Victorian academies, carefully fashioned not to offend "good taste," heedful of rules and models, is not the *real* American past. We propose to you that our truest,

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soundest musical roots are represented by the kinds of works you will be hearing tonight. Some of these pieces have been consecrated by continuous use for generations. Others, for this occasion, have been freshly transcribed from manuscript sources. A good number of these, performed tonight, are in all probability being heard for the first time in more than one hundred years.

The roots of American sacred song are in Europe, but not always where you might expect. Many a beloved hymn or spiritual derives not from some pious canticle of cloister or chapel, but rather from the village green, the brigade, or (yet more outrageously) the tavern. Thus Jeremiah Ingalls' *Lovely Vine* is a setting of the ballad-tune *Come all ye maidens fair*; the tune of *How precious is the name* comes from a song about the bloodthirsty Captain Kidd; and all the cadences of the Shaker march *I'll beat my drum* are lifted verbatim from *Yankee Doodle*. This easy intercourse between the World's music and the Church, freely accepted by the humble members of rural churches and singing societies, was anathema to the Victorian "reformers," for whom sacred music had first of all to be *genteel*.

Observers from the outside world remarked of Shaker meetings that the dance music (always sung, never played) recalled the World's jigs and reels and fiddle tunes. Since memory of the early Christian liturgical dances had long been obliterated, this sanctified "laboring" was too often considered to be merely a sign of the Shakers' strangeness. Beyond that, little notice seems to have been taken at the time of some other astonishing aspects of Shaker music: the richly expressive palette of modes available to Shaker composers, for example, so much more interesting and nuanced than the major-key-only of the "established" New England churches. The early Shakers, once again recalling the practices of medieval Christianity, abjured instrumental accompaniments, and generally preferred unison singing to polyphony. The spare, much-in-little beauty of these Shaker songs may come as a salutary shock to us jaded moderns. So may certain unexpected theological aspects of the texts. For the Shakers, remembered nowadays as superb artisans and craftsmen, were (and are), above all, religious visionaries. In their light-filled view of the Creation, love and salvation are made freely available to all, under the aegis of a divine spirit that is both male and female. The liberating vibrations from this cosmology fill up a large space, even today, sounding forth far beyond the Shakers' old meeting houses and their neatly kept villages.

The melodic discourse of these various denominations came often from the worship, and from the everyday life, of the Old World. But the music was transformed and adapted on this soil, and here new, American inspirations came forth as well. This land we love, our continuing source of replenishment and joy, has truly borne some precious fruit.

—Joel Cohen

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Tanglewood 1994

SEIJI OZAWA HALL TANGLEWOOD

Prelude Concert

Friday, August 19, at 6:30
Florence Gould Auditorium, Seiji Ozawa Hall

JAYNE WEST, soprano
MARGO GARRETT, piano

BERG
(Texts begin on page 10.)

Seven Early Songs
- Night
- Reed Song
- The Nightingale
- Dream-Crowned
- Indoors
- Ode of Love
- Summer Days

CANTELOUBE
(Texts begin on page 12.)

from *Songs of the Auvergne*
- Water from the spring
- Hush, hush
- A lovely shepherdess
- Up yonder on the rock
- Hey! Feed him some hay!

DVOŘÁK
(Texts begin on page 14.)

Zigeunerlieder (Gypsy Songs), Opus 55
- My song of love
- Hey! ring out my triangle
- All round about the woods are still
- Songs my mother taught me
- Tune thy strings
- Wide the sleeves
- Give a hawk a fine cage

Please withhold applause until after each *group* of songs.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

Baldwin piano

Notes

The pieces known as "Seven Early Songs," which Alban Berg (1885-1935) composed between 1905 and 1908, were not conceived as a set, but were part of a much larger number of songs that Berg was writing at that time. In 1928 he selected these seven as worthy of his art. These were first performed on a recital in Vienna on November 6, 1928. He dedicated them to his wife Helene, to whom many of the songs had been addressed during their courtship. From the beginning of Berg's interest in composition, he created songs, first as a largely self-taught composer, beginning about 1900, when he was fifteen years old, and continuing through his years as a pupil of Arnold Schoenberg, between 1904 and 1908. Nearly twenty years later, once *Wozzeck* had made him famous, he chose to publish seven of the early songs as a way of keeping his work before the public while he worked on his next opera, *Lulu*. Throughout the Seven Early Songs, Berg reveals his indebtedness to the great German art song tradition from Schubert and Schumann through Brahms and Wolf to Richard Strauss and Mahler. These songs are the beginning of the stylistic development that led to *Wozzeck*. They are marked by an intensity of emotional expression, sometimes compressing extremes of range or dynamics into a single phrase or measure. When the Seven Early Songs were first performed in Berlin in the spring of 1929, Berg's quondam teacher Schoenberg went to hear the performance and cabled his congratulations to the younger composer. In his pleased reply, Berg admitted that these songs of his youth still had special meaning for him. And so they do for us, both for their own astonishing expressive qualities and for the insight they give us into the future of one of our century's great masters.

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Alban Berg, Seven Early Songs

Nacht

Dämmern Wolken über Nacht und Tal,
Nebel schweben,
Wasser rauschen sacht.
Nun entschleiert sich's mit einemmal:
O gib acht! Gib acht!
Weites Wunderland ist aufgetan.
Silbern ragen Berge traumhaft gross,
Stille Pfade silberlicht talan aus
verborgnem Schoss;
Und die hehre Welt so traumhaft rein.
Stummer Buchenbaum am Wege steht
schattenschwarz,
Ein Hauch von fernen Hain einsam
leise weht.
Und aus tiefen Grundes Düsterheit
blinken Lichter auf in stummer Nacht.
Trinke, Seele! Trinke Einsamkeit!
O gib acht! Gib acht!

—Carl Hauptmann

Night

Twilight clouds over night and valley,
mists hover,
waters ripple gently.
Now it unveils itself suddenly:
O watch! watch!
A broad magic land opens up.
Mountains tall as in dreams tower up silvery,
silent silver-bright paths valleyward from
a hidden womb;
and the majestic world as pure as in a dream.
A mute beech tree stands shadow-black on
the path,
A breath blows from a distant grove
lonely and gently.
And from the darkness of the depths
lights shine up in the silent night.
Drink, soul! Drink in solitude!
O watch! watch!

Schiflied

Auf geheimem Waldespfade schleich ich
gern im Abendschein
An das öde Schilfgestade, Mädchen, und
gedenke dein.
Wenn sich dann der Busch verdüstert,
Rauscht das Rohr geheimnisvoll,
Und es klaget und es flüstert,
Dass ich weinen, weinen soll.
Und ich mein', ich höre wehen leise deiner
Stimme Klang.
Und im Weiher untergehen deinen
lieblichen Gesang.

—Nikolaus Lenau

Reed Song

By a secret forest path I like to steal
at dusk
to the deserted reed bank, maiden, and
think of you.
When the bushes grow dark,
when the reeds rustle mysteriously,
and there is such lamenting and whispering
that I should weep, should weep.
And I think I hear, softly blowing, the sound
of your voice
and your sweet song sinking in the pond.

Die Nachtigall

Das macht, es hat die Nachtigall die
ganze Nacht gesungen;
Da sind von ihrem süssen Schall, da sind
im Hall und Widerhall
Die Rosen aufgesprungen.
Sie war doch sonst ein wildes Blut, nun
geht sie tief in Sinnen,
Trägt in der Hand den Sommerhut
und duldet still der Sonne Glut
Und weiss night was beginnen.
Das macht, es hat die Nachtigall die
ganze Nacht gesungen,
Da sind von ihrem süssen Schall, da sind
im Hall und Widerhall
Die Rosen aufgesprungen.

—Theodor Storm

The Nightingale

The nightingale sang all through the night;

from its sweet sound, from the echoing and
re-echoing,
the roses have burst into bloom.
She used to be a wild young girl, now
she walks deep in thought,
carries in her hand her summer hat
and silently endures the sun's heat
and does not know what to do.
The nightingale sang all through the night;

from its sweet sound, from the echoing and
re-echoing,
the roses have burst into bloom.

Traumgekrönt

Das war der Tag der weissen
Chrysanthemen,
Mir bangte fast vor seiner Pracht . . .
Und dann, dann kamst du mir die Seele
nehmen,
Tief in der Nacht.
Mir war so bang, und du kamst lieb und
leise,
Ich hatte grad im Traum an dich gedacht.
Du kamst, und leis' wie eine Märchenweise
Erklang die Nacht.

—Rainer Maria Rilke

Dream-Crowned

It was the day of the white chrysanthemums,

I was almost afraid of their splendor . . .
and then, then you came to take my soul
away,
in the depths of the night.
I was so afraid, and you came lovingly and
softly,
I had just thought of you in my dream.
You came, and gently, as in a fairy tale,
the night resounded.

Im Zimmer

Herbstonnenschein. Der liebe Abend
blickt so still herein.
Ein Feuerlein rot knistert im Ofenloch
und loht.
So! Mein Kopf auf deinen Knie'n, so ist
mir gut.
Wenn mein Auge so in deinem ruht,
Wie leise die Minuten zieh'n.

—Johannes Schlaf

Indoors

Autumn sunshine. The beautiful evening
peeks in so silently.
A small fire crackles red in the oven door
and glows.
So! My head on your knees—that way
I feel happy.
When my eyes rest like this on yours,
how softly the minutes pass!

Liebesode

Im Arm der Liebe schliefen wir selig ein.
Am offnen Fenster lauschte der
Sommerwind,
Und unsrer Atemzüge Frieden
Trug er hinaus in die helle Mondnacht.
Und aus dem Garten tastete zagend sich
ein Rosenduft
An unserer Liebe Bett und gab uns
wundervolle Träume,
Träume des Rausches, so reich an
Sehnsucht.

—Otto Erich Hartleben

Ode of Love

In Love's arms we fell blissfully asleep.
At the open window, the summer wind
listened,
and bore the peacefulness of our breathing
out into the bright moonlit night.
And from the garden it timidly brought
the fragrance of roses
to our bed of love and gave us
wonderful dreams,
dreams of rapture, rich in longing.

Sommertage

Nun ziehen Tage über die Welt,
gesandt aus blauer Ewigkeit,
Im Sommerwind verweht die Zeit.
Nun windet nächtens der Herr
Sternenkränze mit seliger Hand
Über Wander- und Wunderland.
O Herz, was kann in diesen Tagen
Dein hellstes Wanderlied denn sagen
Von deiner tiefen, tiefen Lust:
Im Wiesensang verstummt die Brust,
Nun schweight das Wort, wo Bild um Bild

Zu dir zieht und dich ganz erfüllt.

—Paul Hohenberg

Summer Days

Now days move over the world
sent from blue Eternity;
Time blows away in the summer wind.
Now nightly the Lord weaves
starry wreaths with his blessed hand
above the magic land of wandering.
O heart, what, in these days,
can your brightest wandering song express
of your deep, deep joy:
In the meadows' song, the breast is silent,
now the Word is hushed while image after
image
draws near to you and fills you utterly.

—translations by S.L.

Joseph Canteloube (1879-1957) was a composer of much original music, including symphonic pieces and an opera. But his fame owes almost entirely to the fact that he became entranced with the folk music of his native region of France, the Auvergne, that beautiful mountainous region in the south-central part of the country. Between 1923 and 1930 he collected, arranged, and published four books of folk songs from the region under the title *Songs of the Auvergne*, providing both piano and orchestral accompaniments. Moreover he spent many years traveling all over France collecting folk songs elsewhere as well. They treat of country matters in a matter-of-fact, even earthy manner. The characters are often shepherds and shepherdesses, but they are a far cry from the Dresden china imitations of Marie Antoinette and her court at Versailles; these shepherds and shepherdesses know life and love at its most direct and immediate. Canteloube's arrangements interpret them for us, capturing the mood of the song along with a sense of the spacious mountain realm in which they were sung.

Joseph Canteloube, from *Songs of the Auvergne*

L'aio de rotso (Water from the Spring)

The water from the spring will kill you, my little one,
the water from the spring will kill you!
Don't drink pure water, my little one,
a swig of wine will do you good!

When a girl wants to marry, my little one,
when a girl wants to marry,
she should not be given pure water,
she'd rather have a good swig of wine!

Chut, chut (Hush, Hush)

My father has found me a job:
it is to go and guard the cows.
Hush, hush, hush! Mustn't speak!
Hush, hush! Don't make so much noise!

No sooner had I arrived
than my sweetheart met me.
Hush, hush . . .

I didn't do much spinning
but I did get kissed and kissed.
Hush, hush . . .

There may be girls with nicer hairdos,
but it is better to get more kisses.
Hush, hush . . .

Uno jionto postouro (A Lovely Shepherdess)

A lovely shepherdess
one morning,
seated on the grass,
wept for her lover!

"Now is the time
when I should see him returning!
To some other shepherdess
he has given his heart!

"Ah, poor shepherdess!
Here am I deserted
like a turtledove
that has lost its mate!"

La-hout, sur le rocher (Up Yonder on the Rock)

Up yonder on the rock,
Up yonder on the mountain,
A pretty shepherdess kept
Her white sheep
On the grassy lawn.

A young man passed by:
He was a soldier
Returning from the army,
Who wanted to get married.

As soon as he saw her,
He sat down next to her
And asked her:
"Are you married?"

"Married I am,
But not to my fancy:
I took a jealous old man
For whom I feel no love!"

"Hey! Let him come!
I have something to defend us!
A pistol in my pocket
and my loaded rifle:
Hey! Let him come!"

He! Beyla-z-y dau fe! (Hey! Feed Him Some Hay!)

Hey! Feed some hay to this poor donkey!
Hey! Feed him some hay, he'll eat well!
Poor beast, to work,
As well as to live,
He must eat well!

I don't see her coming, my lady-love,
I don't see her coming down the road from Moulins.
Courage, poor lad!
With a girl
We will dance!

She makes you stamp your feet,
The mountain girl!
She makes you stamp your feet
On the paving stones.
Patience, poor lad,
The young girl
Is right!

Antonín Dvořák (1841-1904) is best-known outside of his native Bohemia as a composer of orchestral and chamber music, but at home he made his reputation early with a large number of songs and duets composed between 1865 and 1880 when his reputation was beginning to spread internationally, and a smaller number in the fifteen years up to 1895. Among his most striking and original collections of song, the *Gypsy Melodies* of 1880 are also that set that contains the one Dvořák song that non-Czechs are most likely to know, which he set in German as "*Als die alte Mutter*," and which is sometimes called "Songs my mother taught me." All of them—even the slower ones—are filled with life and color, strong melodies and brilliant piano accompaniments. They are one of the finest evocations by a mid-nineteenth-century composer of the gypsy life, the apparent freedom of which so captivated the attention of the Romantics.

—Notes by Steven Ledbetter

Antonín Dvořák, Zigeunermelodien, Opus 55

1.

Mein Lied ertönt, ein Liebespsalm
beginnt der Tag zu sinken;
und wenn das Moos, der welke Halm
Tauperlen heimlich trinken.
Mein Lied ertönt voll Wanderlust
in grünen Waldeshallen,
und auf der Pussta weitem Plan
lass' frohen Sang ich schallen.
Mein Lied ertönt voll Liebe auch
wenn Haidestürme toben,
wenn sich zum letzten Lebenshauch
des Bruders Brust gehoben.

I chant my lay, a hymn of love
when twilight shades are sinking,
while fainting herbs in woody grove
cool pearly dews are drinking.
I chant my lay, a joyful strain,
thro' leafy forest temple,
and when my courser skims the plain,
it soundeth loud and ample.
I chant my lay when 'cross the heath
the winterstorms are clearing;
and when to yield his latest breath
a brother's breast is heaving.

2.

Ei, wie mein Triangel
wunderherrlich läutet!
Leicht bei solchen Klängen
in den Tod man schreitet!
in den Tod man schreitet
beim Triangelschallen!
Lieder, Reigen, Liebe,
Lebewohl dem Allen!

Hark, how my triangle
sheds its silv'ry laughter!
At its sound I'd hie me
'mid the battle's slaughter!
Yea, I'd march to battle
to that sound entrancing!
Then farewell for ever,
love and song, and dancing!

3.

Rings ist der Wald
so stumm und still,
das Herz schlägt mir so bange,
das Herz schlägt mir so bange;
schwarzer Rauch sinkt tiefer stets
und trocknet meine Wange.
Ei, meine Tränen trocknen nicht,
musst and're Wangen suchen,
musst and're Wangen suchen!
Wer nur den Schmerz besingen kann
wird nicht dem Tode fluchen.

Silent and lone
the woods around;
my heart for sorrow crieth,
my heart for sorrow crieth;
dark'ning smoke descends in clouds,
my fever'd cheek it drieth.
Ah, but my tears it drieth not,
for love my sorrow nurses,
for love my sorrow nurses!
Who e'er in song his heart can pour,
will not greet death with curses!



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4.

Als die alte Mutter
mich noch lehrte singen,
Tränen in den Wimpern
gar so oft ihr hingen.
Jetzt wo ich die Kleinen
selber üb' im Sange,
rieselt's in den Bart oft,
rieselt's oft von der braunen Wange!

Songs my mother taught me
in the days long vanish'd,
seldom from her eyelids
were the teardrops banish'd.
Now I teach my children
each melodious measure;
oft the tears are flowing,
oft they flow from my mem'ry's treasure.

5.

Reingestimmt die Saiten
Bursche, tanz im Kreise!
Heute froh, heute froh,
und morgen? Trüb', trüb',
trüb nach alter Weise.
Nächster Tag am Nile,
and der Väter Tische
reingestimmt, reingestimmte Saiten.
In den Tanz, in den Tanz dich mische,
in den Tanz dich mische!
Reingestimmt die Saiten!
Bursche, tanz im Kreise!

Tune thy strings, oh gipsy!
Join the wreathing dances!
Laugh today, laugh today,
tomorrow? Tears, tears,
tears may cloud thy glances.
By the Nile's still waters
where our fathers planted,
thou shalt stray, thou shalt stray, uptune then,
let the song, let the song be chanted,
let the song be chanted!
Tune thy strings, oh gipsy!
Join the wreathing dances!

6.

In dem weiten, breiten,
luft'gen Leinenkleide
freier der Zigeuner
als in Gold und Seide.
Jaj! der gold'ne Dolman
schnürt die Brust so enge,
hemmt des freien Liedes
wanderfrohe Klänge;
und wer Freude findet
an der Lieder Schallen,
lässt das Gold, das schnöde,
in die Hölle fallen.

In his wide and ample,
airy linen vesture,
freer is the gipsy
than in silken texture.
Jaj! in broider'd Dolman
beats the heart in fetters,
soaring song is prison'd,
rapture it ne'er utters.
Who would sing in joyance
free as bird in azure,
shall renounce with scorning
gold and sordid treasure.

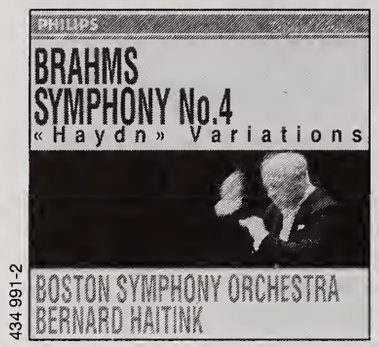
7.

Darf des Falken Schwinge
Tatrahöh'n umrauschen,
wird das Felsennest er
mit dem Käfig tauschen?
Kann das wilde Fohlen
jagen durch die Heide,
wird's am Zaum und Zügel
finden seine Freude?
Hat Natur, Zigeuner,
etwas dir gegeben?
Jaj! zur Freiheit schuf sie mir
das ganze, das ganze Leben.

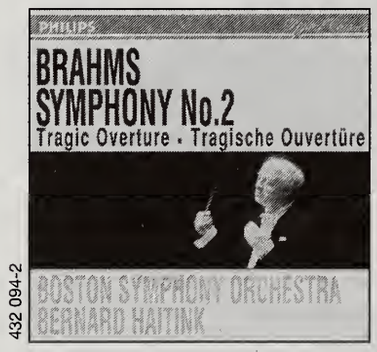
Cloudy heights of Tatra
daring falcon haunteth,
lure him not from thence for
cage his spirit daunteth.
Roves the plain the wild colt,
free as summer breezes,
broken when his proud neck
bit and bridle seizes.
Nature, to the gipsy
thou a boon has granted!
Jaj! thy glorious freedom's
in his breast, in his breast implanted.

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RICHARD WAGNER

GÖTTERDÄMMERUNG, Act III

Text and Translation

BERNARD HAITINK conducting

JANE EAGLEN, soprano (Brünnhilde)
GARY LAKES, tenor (Siegfried)
MARGARET JANE WRAY, soprano (Gutrune)
ROGER ROLOFF, bass-baritone (Gunther)
PHILIP KANG, bass (Hagen)
JAYNE WEST, soprano (Woglinde)
DIANE KESLING, mezzo-soprano (Wellgunde)
MEREDITH PARSONS, mezzo-soprano (Flosshilde)
MEN OF THE TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Richard Wagner

Götterdämmerung, Act III

German text by Richard Wagner
English translation by Marc Mandel, copyright ©1994

A wild, forested, craggy valley on the Rhine, which flows past a steep cliff in the background.

ERSTE SZENE

SCENE ONE

The three Rhinemaidens, Siegfried. Woglinde, Wellgunde, and Flosshilde rise to the surface of the water and swim about in circles, as in a round-dance.

DIE DREI RHEINTÖCHTER
(im Schwimmen mäßig einhaltend)

Frau Sonne sendet lichte Strahlen;
Nacht liegt in der Tiefe:
einst war sie hell,
da heil und hehr
des Vaters Gold noch in ihr glänzte.
Rheingold! Klares Gold!
Wie hell du einstens strahltest,
hehrer Stern der Tiefe!

THE THREE RHINEMAIDENS
(taking a break from their swimming)

Lady Sun casts down rays of light;
night lies in the depths:
once they were bright,
when father's gold,
safe and proud, still gleamed there.
Rhinegold! Shining gold!
How brightly you once shone,
lordly star of the depths!

(They swim once more in their round-dance.)

Weialala leia, wallala leialala.

Weialala leia, wallala leialala.

(Distant horn-call. They listen. They splash joyfully in the water.)

Frau Sonne, sende uns den Helden,
der das Gold uns wiedergäbe!
Ließ' er es uns, dein lichtes Auge
neideten dann wir nicht länger.
Rheingold! Klares Gold!
Wie froh du dann strahltest,
freier Stern der Tiefe!

Lady Sun, send us the hero
who will give the gold back to us!
Would he but leave it for us,
we'd envy your bright eye no longer.
Rhinegold! Shining gold!
How happily you'd then shine,
free star of the depths!

(Siegfried's horn is heard from the height above.)

WOGLINDE
Ich höre sein Horn.

WOGLINDE
I hear his horn.

WELLGUNDE
Der Helde naht.

WELLGUNDE
The hero draws near.

FLOSSHILDE
Laßt uns beraten!

FLOSSHILDE
Let us take counsel!

(All three dive quickly beneath the surface. Siegfried appears in full armor.)

SIEGFRIED
Ein Albe führte mich irr,
daß ich die Fährte verlor:
He, Schelm, in welchem Berge
bargst du schnell mir das Wild?

SIEGFRIED
An elf has led me astray,
so that I've lost the track:
Hey, rascal, on what hill
have you concealed my prey so quickly?

DIE DREI RHEINTÖCHTER
(tauchen wieder auf und schwimmen im Reigen)
Siegfried!

FLOSSHILDE
Was schiltst du so in den Grund?

WELLGUNDE
Welchem Alben bist du gram?

WOGLINDE
Hat dich ein Nicker geneckt?

ALLE DREI
Sag es, Siegfried, sag es uns!

SIEGFRIED
(sie lächelnd betrachtend)
Entzücktet ihr zu euch den zottigen
Gesellen,
der mir verschwand?
Ist's euer Friedel,
euch lustigen Frauen lass' ich ihn gern.

THE THREE RHINEMAIDENS
(rising up once more and swimming in circles)
Siegfried!

FLOSSHILDE
What's causing you to scold so?

WELLGUNDE
What elf has got you mad?

WOGLINDE
Has a hunting-knife nicked you?

ALL THREE
Tell us, Siegfried, tell us!

SIEGFRIED
(smiling at them)
Have you charmed away
the shaggy fellow
that escaped me?
If he's your sweetheart I'll gladly
leave him, delightful girls, to you.

(The maidens laugh loudly.)

WOGLINDE
Siegfried, was gibst du uns,
wenn wir das Wild dir gönnen?

SIEGFRIED
Noch bin ich beutelos;
so bittet, was ihr begehrt.

WELLGUNDE
Ein goldner Ring glänzt dir am Finger!

DIE DREI MÄDCHEN
Den gib uns!

SIEGFRIED
Einen Riesenwurm erschlug ich um den
Reif:
für eines schlechten Bären Tatzen
böt ich ihn nun zum Tausch?

WOGLINDE
Bist du so karg?

WELLGUNDE
So geizig beim Kauf?

WOGLINDE
Siegfried, what would you give us
if we granted you your prey?

SIEGFRIED
I'm still without booty,
so ask whatever you like.

WELLGUNDE
A golden ring shines there, on your finger!

THE THREE MAIDENS
Give it to us!

SIEGFRIED
I killed a giant dragon for this ring:

for the claws of some wretched bear
I'm now to trade it away?

WOGLINDE
Are you so stingy?

WELLGUNDE
So greedy at bargaining?

Please turn the page quietly.

FLOSSHILDE
Freigebig solltest Frauen du sein.

SIEGFRIED
Verzehrt' ich an euch mein Gut,
des zürnte mir wohl mein Weib.

FLOSSHILDE
Sie ist wohl schlimm?

WELLGUNDE
Sie schlägt dich wohl?

WOGLINDE
Ihre Hand fühlt schon der Held!

(They laugh a great deal.)

SIEGFRIED
Nun lacht nur lustig zu!
In Harm lass' ich euch doch:
denn giert ihr nach dem Ring,
euch Nickern geb' ich ihn nie!

(The Rhinemaidens have again formed their circle.)

FLOSSHILDE
So schön!

WELLGUNDE
So stark!

WOGLINDE
So gehrenswert!

ALLE DREI
Wie schade, daß er geizig ist!

(They dive below, laughing.)

SIEGFRIED
(tiefer in den Grund hinabsteigend)
Was leid' ich doch das karge Lob?
Lass' ich so mich schmähn?
Kämen sie wieder zum Wasserrand,
den Ring könnten sie haben.
He! he, he! Ihr muntren Wasserminnen!
Kommt rasch! Ich schenk' euch den Ring!

(He takes the ring from his finger and holds it up. The three Rhinemaidens surface once again. They are serious and solemn.)

FLOSSHILDE
Behalt ihn, Held, und wahr ihn wohl,
bis du das Unheil errätst—

FLOSSHILDE
You should be more generous to women!

SIEGFRIED
If I wasted my good will on you,
my wife would scold me good!

FLOSSHILDE
Is she that unpleasant?

WELLGUNDE
Does she beat you, then?

WOGLINDE
The hero's felt her hand already!

(They laugh a great deal.)

SIEGFRIED
You have your good laugh!
But I'll leave you to grieve:
you may be after this ring, you nixies,
but I'll never give it to you!

(The Rhinemaidens have again formed their circle.)

FLOSSHILDE
So fair!

WELLGUNDE
So strong!

WOGLINDE
So desirable!

ALL THREE
What a pity that he's so greedy!

(They dive below, laughing.)

SIEGFRIED
(climbing farther down)
Why should I take this ill-meant praise?
Shall I put up with further insult?
Should they come again to the water's edge
they could have the ring.
Hey! Hey, hey! You charming water-ladies!
Come quickly—I'll give you the ring!

(He takes the ring from his finger and holds it up. The three Rhinemaidens surface once again. They are serious and solemn.)

FLOSSHILDE
Keep it, hero, and guard it well,
until you discover the evil—

WOGLINDE UND WELLGUNDE
Das in dem Ring du hegst.

ALLE DREI
Froh fühlst du dich dann,
befrein wir dich von dem Fluch.

SIEGFRIED
(steckt gelassen den Ring wieder an seinen Finger)
So singet, was ihr wißt!

ALLE DREI
Siegfried! Siegfried! Siegfried!
Schlimmes wissen wir dir.

WELLGUNDE
Zu deinem Unheil wahrst du den Reif!

ALLE DREI
Aus des Rheines Gold ist der Reif
geglüht.

WELLGUNDE
Der ihn listig geschmiedet und
schmählich verlor—

ALLE DREI
Der verfluchte ihn, in fernster Zeit
zu zeugen den Tod dem, der ihn trüg'.

FLOSSHILDE
Wie den Wurm du fälltest—

WELLGUNDE UND FLOSSHILDE
So fällst auch du—

ALLE DREI
Und heute noch;
So heißen wir's dir,
tauschest den Ring du uns nicht—

WELLGUNDE UND FLOSSHILDE
Im tiefen Rhein ihn zu bergen.

ALLE DREI
Nur seine Flut sühnet den Fluch!

WOGLINDE AND WELLGUNDE
contained in the ring.

ALL THREE
You'd then be glad enough
if we freed you from its curse.

SIEGFRIED
(calmly replacing the ring on his finger)
Then sing of what you know!

ALL THREE
Siegfried! Siegfried! Siegfried!
We see misfortune ahead for you.

WELLGUNDE
You retain the ring at your peril.

ALL THREE
From the gold of the Rhine has the ring
been forged.

WELLGUNDE
Who cunningly forged it and
shamefully lost it—

ALL THREE
Who cursed it for all time
to mean death for its wearer—

FLOSSHILDE
Just as you felled the dragon—

WELLGUNDE AND FLOSSHILDE
You too shall be killed—

ALL THREE
And today at that;
This much we can tell you—
unless you trade us the ring—

WELLGUNDE AND FLOSSHILDE
to conceal it deep in the Rhine.

ALL THREE
Only its waters can cleanse the curse!

Please turn the page quietly.

SIEGFRIED

Ihr listigen Frauen, laßt das sein!
Traut' ich kaum eurem Schmeicheln,
euer Drohen schreckt mich noch minder!

ALLE DREI

Siegfried! Siegfried!
Wir weisen dich wahr.
Weiche, weiche dem Fluch!
Ihn flochten nächtlich webende Nornen
in des Urgesetzes Seil!

SIEGFRIED

Mein Schwert zerschwang einen Speer:
des Urgesetzes ewiges Seil,
flochten sie wilde Flüche hinein,
Notung zerhaut es den Nornen!
Wohl warnte mich einst
vor dem Fluch ein Wurm,
doch das Fürchten lehrt' er mich nicht!
(Er betrachtet den Ring.)
Der Welt Erbe gewänne mir ein Ring:

für der Minne Gunst miss' ich ihn gern;
ich geb' ihn euch, gönnt ihr mir Lust.
Doch bedroht ihr mir Leben und Leib:
faßte er nicht eines Fingers Wert,
den Reif entringt ihr mir nicht!
Denn Leben und Leib,
seht:—so—werf' ich sie weit von mir!

SIEGFRIED

You crafty ladies, that's enough!
I scarcely believed your flattery;
your threats concern me still less.

ALL THREE

Siegfried! Siegfried!
We're telling the truth.
Yield, yield before its curse!
The weaving Norns braided it by night
into the rope of eternal law.

SIEGFRIED

My sword shattered a spear:
the rope of eternal law,
however wild a curse they've woven—
Notung will sever it for the Norns!
A dragon strongly warned me
of the curse once before,
but he never taught me to fear!
(He looks at the ring.)
The wealth of the world would a ring win for me:
I'd gladly give it up for the boon of love;
I'd give it to you if you granted me pleasure.
But you've threatened my life and limb:
were it worth even less than a finger,
you'd not get the ring from me now!
As for life and limb,
just see—thus I cast them away!

(He lifts a clod of earth high above his head and throws it behind him.)

ALLE DREI

Kommt Schwestern!
Schwindet dem Toren!
So weise und stark verwähnt sich der Held,
als gebunden und blind er doch ist.

ALL THREE

Come, sisters!
Let's be gone from this fool!
The hero thinks he's so clever and strong,
but he acts as if bound and blind.

(They swim wildly near the shore, with much wheeling about.)

Eide schwur er—und achtet sie nicht!
(Wieder heftige Bewegung.)
Runen weiß er—und rät sie nicht!

He swore oaths—but keeps them not!
(Swimming more vehemently)
He knows secret spells—but heeds them not!

FLOSSHILDE, DANN WOGLINDE

Ein hehrstes Gut ward ihm vergönnt.

FLOSSHILDE, THEN WOGLINDE

A glorious good was granted him.

ALLE DREI

Daß er's verworfen, weiß er nicht.

ALL THREE

That he's thrown it away, he knows not.

FLOSSHILDE

Nur den Ring—

FLOSSHILDE

Only the ring—

WELLGUNDE
Der zum Tod ihm taugt—

ALLE DREI
Den Reif nur will er sich wahren!
Leb wohl, Siegfried!
Ein stolzes Weib
wird noch heute dich Argen beerben:
sie beut uns bessres Gehör.
Zu ihr! Zu ihr! Zu ihr!

WELLGUNDE
Which can bring but his death—

ALL THREE
The ring is all that he wants.
Farewell, Siegfried!
A proud woman
will this very day inherit that evil from you;
she'll pay us better heed.
To her! To her! To her!

(They quickly resume their round-dance and swim off. Siegfried looks after them, smiling, placing one foot on a rock at the shore and resting his chin on his hand.)

ALLE DREI
Weialala leia, wallala leialala.

ALL THREE
Weialala lei, wallala leialala.

SIEGFRIED
Im Wasser wie am Lande
lernte nun ich Weiberart:
wer nicht ihrem Schmeicheln traut,
den schrecken sie mit Drohen;
wer dem kühnlich trotzt,
dem kommt dann ihr Keifen dran.

SIEGFRIED
In water as on land
I've now learned of women's ways:
he who won't submit to their flatteries
will have to endure their threats;
who boldly dares defy them,
will but win from them their scorn.

(The Rhinemaidens have now entirely disappeared.)

Und doch, trüg' ich nicht Gutrun' Treu',
der zieren Frauen eine
hätt' ich mir frisch gezähmt!

And still, were I not faithful to Gutrune,
I'd gladly have chosen one of those
fine ladies for myself!

(He continues looking after them. Horn-calls sound closer from the height.)

Please turn the page quietly.



The Rhinemaidens of the first Bayreuth "Ring" cycle in 1876: Minna Lamert, Lilli Lehmann, and Marie Lehmann

ZWEITE SZENE

Siegfried, Hagen, Gunther, Mannen

HAGENS STIMME
(von fern)
Hoiho!

(Siegfried is distracted from his reverie, and answers the call on his horn.)

MANNEN
(außerhalb der Szene)
Hoiho! Hoiho!

SIEGFRIED
(antwortend)
Hoiho! Hoiho! Hoihe!

HAGEN
(kommt auf der Höhe hervor. Gunther folgt ihm, Siegfried erblickend.)
Finden wir endlich,
wohin du flogest?

SIEGFRIED
Kommt herab! Hier ist's frisch und kühl!

(The Vassals reach the height and climb down with Hagen and Gunther.)

HAGEN
Hier rasten wir und rüsten das Mahl.

(They pile up their game.)

Laßt ruhn die Beute und bietet die Schläuche!

(Wineskins and drinking horns are produced. All lie down.)

Der uns das Wild verscheuchte,
nun sollt ihr Wunder hören,
was Siegfried sich erjagt.

SIEGFRIED
(lachend)
Schlimm steht es um mein Mahl:
von eurer Beute bitte ich für mich.

HAGEN
Du beutelos?

SIEGFRIED
Auf Waldjagd zog ich aus,
doch Wasserwild zeigte sich nur.
War ich dazu recht beraten,
drei wilde Wasservögel

SCENE TWO

Siegfried, Hagen, Gunther, Vassals

HAGEN'S VOICE
(from afar)
Hoiho!

VASSALS
(offstage)
Hoiho! Hoiho!

SIEGFRIED
(answering)
Hoiho! Hoiho! Hoihe!

HAGEN
(appears on the height, with Gunther following)
Have we finally found
where you've fled?

SIEGFRIED
Come on down! Here it's fresh and cool!

HAGEN
Let's rest here and prepare our meal.

Set down our booty and raise up our wineskins!

Since he's scared off our prey,
let's listen now and marvel at
how Siegfried's done for himself.

SIEGFRIED
(laughing)
Things look bad for my meal:
I need to beg booty from you.

HAGEN
You—without booty?

SIEGFRIED
I set off after forest-prey,
but only waterlife showed itself.
Had I been rightly prepared,
I'd easily have caught

hätt' ich euch wohl gefangen,
die dort auf dem Rheine mir sangen,
erschlagen würd' ich noch heut.

three wild water-birds,
who sang to me there at the Rhine
that I'll be killed this very day.

(He reclines between Gunther and Hagen. Gunther, concerned, looks gloomily at Hagen.)

HAGEN

Das wäre üble Jagd,
wenn den beutelosen selbst
ein lauernd Wild erlegte!

HAGEN

That would be a sad hunt
if a lurking beast were to kill
the bootyless hunter himself!

SIEGFRIED

Mich dürstet!

SIEGFRIED

I'm thirsty!

HAGEN
(indem er für Siegfried ein Trinkhorn füllen läßt und es diesem dann darreicht)

Ich hörte sagen, Siegfried,
der Vögel Sangessprache
verstündest du wohl:
so wäre das wahr?

HAGEN
(handing Siegfried a drinking-horn that's been filled for him)

I've heard it said, Siegfried,
that you understand
bird-song quite well:
could that be true?

SIEGFRIED

Seit lange acht' ich
des Lallens nicht mehr.

SIEGFRIED

It's been a long while since
I heeded their warbling.

(He takes the drinking-horn and turns with it toward Gunther. He drinks, and offers Gunther the horn.)

Trink, Gunther, trink!
Dein Bruder bringt es dir!

Drink, brother, drink!
Your brother brings it to you!

GUNTHER
(gedankenvoll und schwermütig in das Horn blickend, dumpf)

Du mischtest matt und bleich
(noch gedämpfter)
dein Blut allein darin!

GUNTHER
(dully; thoughtfully and dejectedly looking into the horn)

The mix is weak and colorless—
(still more subdued)
your blood alone is in it!

SIEGFRIED
(lachend)

So misch es mit dem deinen!

SIEGFRIED
(laughing)

Then let's mix it with yours!

(He pours from Gunther's horn into his own, so that it overflows.)

Nun floß gemischt es über:
der Mutter Erde laß das ein Labsal sein!

Now mixed, it's overflowing:
let it be refreshment for Mother Earth!

GUNTHER
(mit einem heftigen Seufzer)

Du überfroher Held!

GUNTHER
(with a heavy sigh)

You overjoyful hero!

SIEGFRIED
(leise zu Hagen)

Ihm macht Brünnhilde Müh?

SIEGFRIED
(softly, to Hagen)

Is Brünnhilde giving him trouble?

HAGEN
(leise zu Siegfried)

Verstünd' er sie so gut,
wie du der Vögel Sang!

SIEGFRIED

Seit Frauen ich singen hörte,
vergaß ich der Vöglein ganz.

HAGEN

Doch einst vernahmst du sie?

SIEGFRIED
(sich lebhaft zu Gunther wendend)

Hei, Gunther, grämlicher Mann!
Dankst du es mir,
so sing' ich dir Mären
aus meinen jungen Tagen.

GUNTHER

Die hör' ich gern.

(All recline around Siegfried, who alone sits upright while the others stretch out comfortably.)

HAGEN

So singe, Held!

SIEGFRIED

Mime hieß ein mürrischer Zwerg:
in des Neides Zwang zog er mich auf,
daß einst das Kind, wann kühn es erwuchs,
einen Wurm ihm fällt' im Wald,
der lang schon hütet einen Hort.
Er lehrte mich schmieden und Erze schmelzen;
doch was der Künstler selber nicht konnt',
des Lehrlings Mute mußt' es gelingen:
eines zerschlagnen Stahles Stücke
neu zu schmieden zum Schwert.
Des Vaters Wehr fügt' ich mir neu:
nagelfest schuf ich mir Notung.

Tüchtig zum Kampf dünkt' er dem Zwerg;
der führte mich nun zum Wald:
dort fällt' ich Fafner, den Wurm.
Jetzt aber merkt wohl auf die Mär:
Wunder muß ich euch melden.
Von des Wurmes Blut
mir brannten die Finger;
sie führt ich kühlend zum Mund:

HAGEN
(softly, to Siegfried)

If he only understood her
as well as you do bird-song!

SIEGFRIED

Since I've heard women sing,
I've quite forgotten about birds.

HAGEN

Yet you did once understand them?

SIEGFRIED
(turning in lively fashion to Gunther)

Hey, Gunther, gloomy man!
If you'll thank me,
I'll sing you some tales
of my youthful days.

GUNTHER

I'll gladly listen.

HAGEN

So sing, hero!

SIEGFRIED

There was a surly dwarf named Mime:
compelled by envy, he brought me up,
so that once the child had grown up to be brave,
he'd kill him a dragon in the forest
that for a long while had guarded a treasure.
He taught me to forge, and the smelting of ores:
but what the craftsman himself could not teach,
the pupil's zeal had itself to achieve:
from the pieces of a shattered weapon
he had newly to fashion the steel.
My father's sword I reforged for myself:
"Notung"—strong as nails—I provided myself.
Fit for battle it seemed to the dwarf,
who led me now to the forest;
there I killed Fafner, the dragon.
But now give good heed to my tale:
for of wonders must I tell you.
From the dragon's blood
my fingers were burning;
in my mouth I placed them, to cool them.

kaum netzt' ein wenig
die Zunge das Naß,
was da die Vöglein sangen,
das konnt' ich flugs verstehn.
Auf den Ästen saß es und sang:
»Hei! Siegfried gehört nun
der Nibelungen Hort!
Oh! fänd' in der Höhle
den Hort er jetzt!
Wollt' er den Tarnhelm gewinnen,
der taugt' ihm zu wonniger Tat!
Doch möcht' er den Ring sich erraten,
der macht' ihn zum Walter der Welt!«

HAGEN
Ring und Tarnhelm trugst du nun fort?

MANNEN
Das Vöglein hörtest du wieder?

SIEGFRIED
Ring und Tarnhelm hatt' ich gerafft:
da lauscht' ich wieder dem wonnigen
Laller;
der saß im Wipfel und sang:
»Hei, Siegfried gehört nun der Helm und
der Ring.
Oh, traute er Mime, dem Treulosen, nicht!

Ihm sollt' er den Hort nur erheben;

nun lauert er listig am Weg:
nach dem Leben trachtet er Siegfried.
Oh, traute Siegfried nicht Mime!«

HAGEN
Es mahnte dich gut?

MANNEN
Vergaltest du Mime?

SIEGFRIED
Mit tödlichem Tranke trat er zu mir;
bang und stotternd gestand er mir Böses:
Notung streckte den Strolch!

HAGEN
(grell lachend)
Was nicht er geschmiedet,
schmeckte doch Mime!

Hardly any of the liquid
had touched my tongue,
when I suddenly understood
what the birds were singing.
One sat in the branches and sang:
"Hey! To Siegfried belongs now
the Nibelung treasure!
Oh! now he can find it—
the treasure in the cave!
Should he acquire the Tarnhelm
'twould serve for a glorious deed!
And if he acquired the ring,
'twould let him rule the world!"

HAGEN
The ring and Tarnhelm—you carried them
off?

VASSALS
Did you hear the bird speak again?

SIEGFRIED
The ring and Tarnhelm I gathered right up,
then listened once more to the wondrous
warbler:
it sat in the treetop and sang:
"Hey! To Siegfried belong now the helmet
and ring.
Oh, he'd best not trust Mime, that faithless
one!
Just for himself has he sought out the
treasure;
he's lurking now, craftily, in wait:
it's Siegfried's life he's now after.
Oh, Siegfried had best not trust Mime!"

HAGEN
Was this proper warning?

VASSALS
Did you pay back Mime?

SIEGFRIED
With a deadly drink he stepped up to me;
in fear, stuttering, he revealed his baseness.
Notung struck the knave down!

HAGEN
(laughing harshly)
What he could not forge—
Mime still could taste!

Please turn the page quietly.

MANNEN

Was wies das Vöglein dich wieder?

VASSALS

What else did the bird then tell you?

(Hagen has a drinking-horn refilled and drips the juice of an herb into it.)

HAGEN

Trink erst, Held, aus meinem Horn:
ich würzte dir holden Trank,
die Erinnerung hell dir zu wecken,
(er reicht Siegfried das Horn)
daß Fernes nicht dir entfalle!

HAGEN

Drink first, hero, from my horn:
I've seasoned a fine drink
to waken your memories more clearly
(presenting Siegfried the horn)
lest those that are distant fail you!

(Siegfried looks thoughtfully into the horn and drinks from it, slowly.)

SIEGFRIED

In Leid zu dem Wipfel lauscht' ich hinauf;
da saß es noch und sang:
»Hei, Siegfried erschlug nun
den schlimmen Zwerg!
Jetzt wüßt' ich ihm noch das herrlichste
Weib.
Auf hohem Felsen sie schläft,
Feuer umbrennt ihren Saal;
durchschritt' er die Brunst,
weckt' er die Braut,
Brünnhilde wäre dann sein!«

SIEGFRIED

In sorrow I listened to the treetop above;
the bird sat there still, and sang:
"Hey! Siegfried's now killed the wicked
dwarf!
I must tell him still of a glorious woman.

She's asleep, up high, on a crag;
fire encircles the place.
He who can pass through the fire
to awaken the bride—
Brünnhilde then would be his!"

HAGEN

Und folgest du des Vögleins Rate?

HAGEN

And did you follow the bird's advice?

SIEGFRIED

Rasch ohne Zögern zog ich nun aus,

SIEGFRIED

Quickly, without delay, I now pressed on;

(Gunther listens with increasing astonishment.)

bis den feurigen Fels ich traf:
die Lohe durchschritt ich
und fand zum Lohn
(in immer größere Verzückung geratend)
schlafend ein wonniges Weib
in lichtger Waffen Gewand.
Den Helm löst' ich der herrlichen Maid;
mein Kuß erweckte sie kühn:
oh, wie mich brünstig da umschlang
der schönen Brünnhilde Arm!

Up to the fiery crag I climbed.
I cut through the blaze
and found my reward:
(with ever-increasing ecstasy)
sleeping, a wondrous woman
clad in bright armor.
I loosened the glorious maiden's helmet;
my kiss awakened her boldly;
oh, how ardently then embraced me—
fair Brünnhilde's arms!

GUNTHER

(in höchstem Schrecken aufspringend)

Was hör' ich!

GUNTHER

(jumping up in absolute horror)

What's this I hear?

(Two ravens fly up from a bush, circle above Siegfried, and fly off toward the Rhine.)

HAGEN

Errätst du auch dieser Raben Geraun'?

HAGEN

Can you also understand these ravens'
meaning?

(Siegfried jumps to his feet and looks after the ravens, turning his back to Hagen.)

HAGEN

Rache rieten sie mir!

HAGEN

"Vengeance"—so say they to me!

(He stabs Siegfried in the back; Gunther grabs his arm, but too late. Siegfried raises high his shield with both hands, to strike Hagen with it; but his strength fails him, the shield falls behind him, and he falls back upon it himself.)

MANNEN
(welche vergebens Hagen zurückzuhalten versuchten)

Hagen, was tust du?
Was tatest du?

VASSALS
(vainly trying to restrain Hagen)

Hagen, what are you doing?
What have you done?

GUNTHER

Hagen, was tatest du?

GUNTHER

Hagen, what have you done?

HAGEN
(auf den am Boden Gestreckten deutend)

Meineid rächt' ich!

HAGEN
(pointing to the body stretched on the ground).

I've avenged perjury!

(He turns calmly and walks off alone, over the hill, where he can be seen slowly heading away into the twilight, which had already begun to fall with the appearance of the ravens. Gunther, stricken with grief, bends down next to Siegfried. The Vassals stand round the dying man sympathetically.)

SIEGFRIED
(von zwei Mannen sitzend erhalten, schlägt die Augen glanzvoll auf)

Brünnhilde, heilige Braut!
Wach auf! Öffne dein Auge!
Wer verschloß dich wieder in Schlaf?
Wer band dich in Schlummer so bang?
Der Wecker kam; er küßt dich wach,
und aber der Braut bricht er die Bande:
da lacht ihm Brünnhildes Lust!
Ach! Dieses Auge, ewig nun offen!
Ach, dieses Atems wonniges Wehen!
Süßes Vergehen, seliges Grauen:
Brünnhild' bietet mir—Gruß!

SIEGFRIED
(sitting up with the help of two Vassals, looking up, his eyes radiant)

Brünnhilde—blessed bride!
Awaken! Open your eyes!
Who has locked you once more in sleep?
Who's bound you in such fearful slumber?
Your waker came—he kissed you awake—
once more breaking the bonds of his bride:
then Brünnhilde smiled at him, with joy!
Oh! those eyes—now open forever!
Oh! her breathing—blissfully stirring!
Sweet oblivion—blessed terror:
Brünnhilde—bids me—welcome!

(He falls back and dies. The others stand in sorrow, without moving. Night has fallen. At Gunther's silent command the Vassals lift up Siegfried's body and bear it off, slowly, in a solemn procession, over the rocky height. Gunther walks alongside the body.)

ORCHESTERZWISCHENSPIEL

ORCHESTRAL INTERLUDE

TRAUERMUSIK

FUNERAL MARCH

(The moon breaks through the clouds and shines ever brighter upon the funeral procession as it reaches the mountaintop. Then mists rise up from the Rhine and gradually cover the entire stage, so that the funeral procession disappears entirely from sight. When the mists have cleared the Hall of the Gibichungs has become visible, as in the first act.)

Please turn the page quietly.

DRITTE SZENE

Die Halle der Gibichungen

THIRD SCENE

The Hall of the Gibichungs

Gutrune, Hagen, Gunther, Brünnhilde. It is night. Moonlight is reflected on the Rhine's surface. Gutrune steps from her room into the hall.

GUTRUNE

War das sein Horn?
(Sie lauscht.)
Nein! Noch kehrt er nicht heim.
Schlimme Träume störten mir den Schlaf!
Wild wieherte sein Roß;
Lachen Brünnhildes weckte mich auf.
Wer war das Weib,
das ich zum Ufer schreiten sah?
Ich fürchte Brünnhild'!
Ist sie daheim?
(Sie lauscht an der Tür rehts und ruft dann leise.)
Brünnhild'! Brünnhild'!
Bist du wach?

GUTRUNE

Was that his horn?
(She listens.)
No! he still hasn't come home.
Bad dreams disturbed my sleep!
His horse neighed wildly;
Brünnhilde's laughter woke me up.
Who was that woman
I saw walking toward the shore?
Brünnhilde scares me!
Is she at home?
(She listens at the door and then calls softly.)
Brünnhilde! Brünnhilde!
Are you awake?



Siegfried's funeral procession: a drawing inspired by the first Bayreuth "Ring"

(Sie öffnet schüchtern und blickt in das innere Gemach.)
Leer das Gemach.
So war es sie,
die ich zum Rheine schreiten sah!
(Sie erschrickt und lauscht nach der Ferne.)
War das sein Horn?
Nein! Öd alles!
Säh' ich Siegfried nur bald!

(She opens the door timidly and looks into the inner room.)
The room is empty.
So it was she
whom I saw walking near the Rhine!
(Startled, she listens for sounds in the distance.)
Was that his horn?
No! Everything's still!
Could I only see Siegfried soon!

(She is about to return to her room but then hears Hagen's voice; she remains standing motionless for a long while, seized by fear.)

HAGENS STIMME
(von außen sich nähernd)
Hoiho! Hoiho!
Wacht auf! Wacht auf!
Lichte! Lichte! Helle Brände!
Jagdbeute bringen wir heim.
Hoiho! Hoiho!
(Licht und wachsender Feuerschein von außen.)

HAGEN'S VOICE
(from outside, growing closer)
Hoiho! Hoiho!
Wake up! Wake up!
Lights! Lights! Bright torches!
We've got booty from the hunt!
Hoiho! Hoiho!
(Light and increasing firelight from outside.)

HAGEN
(betritt die Halle)
Auf Gutrun'! Begrüße Siegfried!
Der starke Held, er kehret heim!

HAGEN
(enters the hall)
Up, Gutrune! Greet Siegfried!
The strong hero—he's returning home!

GUTRUNE
(in großer Angst)
Was geschah? Hagen!
Nicht hört' ich sein Horn!

GUTRUNE
(with great concern)
What's happened? Hagen!
I didn't hear his horn!

(Men and women with lights and torches, Gunther among them, lead in the procession returning with Siegfried's body.)

HAGEN
Der bleiche Held,
nicht bläst er es mehr;
nicht stürmt er zur Jagd,
zum Streite nicht mehr,
noch wirbt er um wonnige Frauen.

HAGEN
The pale hero
will blow it no more;
nor charge forth to hunt,
nor again into battle,
nor win himself lovely ladies.

GUTRUNE
(mit wachsendem Entsetzen)
Was bringen die?

GUTRUNE
(with growing alarm)
What do they bring?

(The procession reaches the middle of the hall, and the vassals set the body down on an elevation.)

HAGEN
Eines wilden Ebers Beute:
Siegfried, deinen toten Mann.

HAGEN
The victim of a wild boar:
Siegfried—your dead husband!

(Gutrune cries out and falls upon the body. General shock and grief.)

Please turn the page quietly.

GUNTHER
(bemüht sich um die Ohnmächtige)
Gutrun', holde Schwester,
hebe dein Auge, schweige mir nicht!

GUTRUNE
(wieder zu sich kommend)
Siegfried—Siegfried erschlagen!
(Sie stößt Gunther heftig zurück.)
Fort, treuloser Bruder,
du Mörder meines Mannes!
O Hilfe! Hilfe! Wehe! Wehe!
Sie haben Siegfried erschlagen!

GUNTHER
Nicht klage wider mich!
Dort klage wider Hagen;
er ist der verfluchte Eber,
der diesen Edlen zerfleischt'.

HAGEN
Bist du mir gram darum?

GUNTHER
Angst und Unheil greife dich immer!

HAGEN
(mit furchtbarem Trotze herantretend)
Ja denn! Ich hab' ihn erschlagen.
Ich, Hagen, schlug ihn zu Tod.
Meinem Speer war er gespart,
bei dem er Meineid sprach.
Heiliges Beuterecht
hab' ich mir nun errungen:
drum fordr' ich hier diesen Ring.

GUNTHER
Zurück! Was mir verfiel,
sollst nimmer du empfahn.

HAGEN
Ihr Mannen, richtet mein Recht!

GUNTHER
Rührst du an Gutrunes Erbe,
schamloser Albensohn?

HAGEN
(sein Schwert ziehend)
Des Alben Erbe fordert so sein
Sohn!

GUNTHER
(tending Gutrune, who has fainted)
Gutrune—fair sister—
open your eyes—speak to me!

GUTRUNE
(coming to herself)
Siegfried—Siegfried slaughtered!
(She forcefully pushes Gunther away.)
Away, faithless brother,
you murderer of my husband!
Oh help! Help! Alas! Alas!
They have slaughtered Siegfried!

GUNTHER
Don't accuse me!
Accuse Hagen there;
he's the damned boar
that tore this noble's flesh.

HAGEN
And do you scorn me for it?

GUNTHER
May anguish and disaster afflict you forever!

HAGEN
(advancing with fearful defiance)
All right then! It was I who killed him!
I—Hagen—dealt him his death!
He was forfeit to my spear,
on which he swore treachery.
Sacred reparation
have I now won for myself:
and so I here demand this ring.

GUNTHER
Back! What is rightly mine
shall never be yours.

HAGEN
You vassals uphold my claim!

GUNTHER
Do you claim Gutrune's inheritance,
shameless son of a gnome?

HAGEN
(drawing his sword)
Thus the son demands the gnome's
inheritance!

(He sets upon Gunther, who defends himself. Vassals try to separate them. Gunther falls to a thrust of Hagen's sword.)

HAGEN

Her den Ring!

HAGEN

To me the ring!

(He grasps at Siegfried's hand, which raises itself threateningly. All remain motionless, in horror. Brünnhilde steps foward sternly and solemnly from the back.)

BRÜNNHILDE

Schweigt eures Jammers
jauchzenden Schwall.
Das ihr alle verrietet,
zur Rache schreitet sein Weib.
Kinder hört' ich greinen nach der
Mutter,
da süße Milch sie verschüttet:
doch nicht erklang mir würdige Klage,
des hehrsten Helden wert.

BRÜNNHILDE

Silence your misery's
clamorous cry.
She whom you all betrayed—
his wife—now steps forth for vengeance.
You sound to me like children, whining
to their mother
when she's spilled sweet milk.
Yet I've heard no fitting lamentation
worthy of this exalted hero.

GUTRUNE
(vom Boden heftig sich aufrichtend)

Brünnhilde! Neiderboste!
Du brachtest uns diese Not:
die du die Männer ihm verhetztest,
weh, daß du dem Haus genaht!

GUTRUNE
(rising furiously from the ground)

Brünnhilde! Angered by envy!
You brought us this misfortune:
you who incited the men against him;
alas, that you ever came to this house!

BRÜNNHILDE

Armselige, schweig!
Sein Eheweib warst du nie,
als Buhlerin bandest du ihn.
Sein Mannesgemahl bin ich,
der ewige Eide er schwur,
eh Siegfried je dich ersah.

BRÜNNHILDE

Poor soul—be silent!
You were never his true wife—
you were bound to him but as mistress.
I am his rightful spouse,
to whom Siegfried swore eternal fidelity
before ever he saw you.

GUTRUNE
(in jähe Verzweiflung ausbrechend)

Verfluchter Hagen,
daß du das Gift mir rietest,
das ihr den Gatten entrückt!
Ach, Jammer!
Wie jäh nun weiß ich's,
Brünnhild' war die Traute,
die durch den Trank er vergaß!

GUTRUNE
(in sudden despair)

Accursed Hagen,
for urging upon me the potion
that snared away her husband!
Oh, misery!
How suddenly I now realize
that Brünnhilde was the beloved
whom the potion made him forget!

(She turns shamefully from Siegfried and bends, grief-stricken, over Gunther's body, remaining this way, motionless, until the end. Hagen stands on the opposite side, sunk in gloomy thought, leaning defiantly on his spear and shield.)

Please turn the page quietly.

BRÜNNHILDE

(Alone in the center; after gazing for a while, in deep shock, and then with nearly overwhelming despair, at Siegfried's face, she turns in solemn exaltation to the assembled vassals and women.)

Starke Scheite
schichtet mir dort
am Rande des Rheins zu Hauf:
hoch und hell
lodre die Glut,
die den edlen Leib
des hehrsten Helden verzehrt!
Sein Ross führet daher,
dass mit mir dem Recken es folge:
denn des Helden heiligste
Ehre zu teilen
verlangt mein eigener Leib.
Vollbringt Brünnhildes Wunsch!

BRÜNNHILDE

Pile up strong logs for me there,
at the edge of the Rhine,
for a funeral pyre;
high and bright
let blaze the flame
that will consume the noble body
of the most exalted hero!
Lead his horse to me,
to follow the valiant one with me:
for to share the hero's
highest honor
is what my own body craves.
Fulfill Brünnhilde's wish!

(During the following, the young men erect a massive funeral pyre in front of the hall, at the bank of the Rhine; the women deck it with herbs and flowers. Brünnhilde becomes absorbed again in contemplation of Siegfried's body.)

Wie Sonne lauter
strahlt mir sein Licht:
der Reinste war er,
der mich verriet!
Die Gattin trügend—
treu dem Freunde—
von der eignen Trauten,
einzig ihm teuer
schied er sich durch sein Schwert.
Echter als er
schwur keiner Eide;
treuer als er
hielt keiner Verträge:
lautrer als er
liebte kein andrer:
und doch alle Eide,
alle Verträge,
die treueste Liebe—
trog keiner wie er!
Wisst ihr, wie das ward?

His own light shines purely
upon me, like the sun:
he was the most pure of all—
who betrayed me!
Betraying his bride—
faithful to his friend—
from his own beloved,
devoted to him alone,
he separated himself with his sword.
None more honorable than he
ever swore an oath;
no man was ever truer than he
to an agreement;
no other loved
more purely than he.
And yet all oaths,
all compacts,
even the truest love—
none betrayed as he did!
Do you know why that was?

O ihr, der Eide
ewige Hüter!
lenkt euren Blick
auf mein blühendes Leid:
erschaut eure ewige Schuld!
Meine Klage hör
du hehrster Gott!
Durch seine tapferste Tat,
dir so tauglich erwünscht,
weihtest du den,
der sie gewirkt,
dem Fluche, dem du verfielest;

Oh you, the eternal guardian
of oaths!—
cast your gaze
on my burgeoning grief:
shudder at your eternal shame!
Hear my lament,
you highest of gods!
Through his most valiant deed,
so useful to your desires,
you sacrified him,
who carried it out,
to the curse that had fallen on you.

mich musste
der Reinste verraten,
dass wissend würde ein Weib!
Weiss ich nun, was dir frommt?
Alles! Alles!
Alles weiss ich:
alles ward mir nun frei!
Auch deine Raben
hör ich rauschen:
mit bang' ersehnter Botschaft
send' ich die beiden nun heim.
Ruhe! Ruhe, du Gott!

That most pure one
then had to betray me—
so a woman could become wise.
Do I know now what would please you?
Everything! Everything!
I know everything:
everything has come clear to me!
I even hear
your ravens rustling:
I'm sending the two of them home
with tidings awaited anxiously.
Rest! Rest, you god.

(She signals to the men to lift Siegfried's body and bear it onto the funeral pyre. At the same time, she takes the ring from Siegfried's finger, contemplating it during the following and finally placing it on her own hand.)

Mein Erbe nun
nehm' ich zu eigen.
Verfluchter Reif!
Furchtbarer Ring!
Dein Gold fass' ich,
und geb' es nun fort.
Der Wassertiefe
weise Schwestern,
des Rheines schwimmende Töchter,
euch dank' ich redlichen Rat!
Was ihr begehrt,
ich geb' es euch:
aus meiner Asche
nehmt es zu eigen!
Das Feuer, das mich verbrennt,
rein'ge vom Fluch den Ring!
Ihr in der Flut
löset ihn auf,
und lauter bewahrt
das lichte Gold,
das euch zum Unheil geraubt.

My inheritance.
I now take as my own!
Accursed round!
Terrible ring!
I grasp your gold
and now yield it up.
You wise sisters
of the water's depths,
you swimming Rhine-daughters—
thanks for your honest advice.
What you desired,
I now give you:
from my ashes,
take it for your own!
Let the fire that consumes me
purify the ring of its curse!
You, in the water,
melt it down,
and purely preserve
the luminous gold,
which, stolen from you, brought disaster.

(She turns now toward the back, where Siegfried's body lies outstretched upon the funeral pyre, and seizes a huge firebrand from one of the men.)

Fliegt heim, ihr Raben!
Raunt es eurem Herren,
was hier am Rhein ihr gehört!
An Brünnhildes Felsen
fahrt vorbei:
der dort noch lodert,
weiset Loge nach Walhall!
Denn der Götter Ende
dämmert nun auf:
so—werf' ich den Brand
in Walhalls prangende Burg.

Fly home, you ravens!
Whisper to your lord
what you've heard here at the Rhine.
Make your way
via Brünnhilde's rock:
the one still blazing there
sends Loge on to Valhalla!
For the twilight of the gods
draws near:
So I cast my torch
at Valhall's splendrous hold!

Please turn the page quietly.

(She flings the torch onto the pyre, which quickly, brightly, takes fire. Two ravens fly up from the river bank and disappear from sight. Two young men lead in Brünnhilde's horse, which she seizes and quickly mounts.)

Grane, mein Ross,
sei mir gegrüsst!
Weisst du auch, mein Freund,
wohin ich dich führe?
Im Feuer leuchtend
liegt dort dein Herr,
Siegfried, mein seliger Held.
Dem Freunde zu folgen
wieherst du freudig?
Lockt dich zu ihm
die lachende Lohe?
Fühl meine Brust auch,
wie sie entbrennt;
helles Feuer
das Herz mir erfasst,
ihn zu umschlingen,
umschlossen von ihm,
in mächtigster Minne
vermählt ihm zu sein!
Heiajoho! Grane!
Grüss deinen Herren!
Siegfried! Siegfried! Sieh!
Selig grüsst dich dein Weib!

Grane, my horse,
I greet you now!
Do you know, too, my friend,
where I'm leading you?
In the fire, radiant,
there lies your lord—
Siegfried, my blessed hero.
To follow that friend—
is that why you neigh so joyously?
Does that laughing blaze
draw you to him?
Feel how my own breast, too,
blazes now with its fire;
this bright fire
that lays hold of my heart,
to enfold him tightly,
embraced by him,
in love most powerful,
to be wedded at last.
Heiajoho! Grane!
Greet your lord!
Siegfried! Siegfried! See!
Bliss-filled, your wife greets you!

(She incites the horse to spring onto the funeral pyre with one leap. The fire blazes up high, filling the entire space in front of the hall; the men and women press toward the foreground. Suddenly the fire breaks up entirely; a dark cloud of smoke remains suspended in the sky. The Rhine floods powerfully over the shore, pouring its waters over the conflagration. The three Rhinemaidens swim by on the waves. Hagen, who has watched Brünnhilde's activities with increasing anxiety, becomes even more agitated upon seeing the Rhinemaidens; he throws down his spear, shield, and helmet, and plunges into the water as if mad, in an attempt to retrieve the ring. HAGEN: Zurück vom Ring!—Back from the Ring! *He is dragged down into the river by Woglinde and Wellgunde, as Flosshilde holds high the recovered ring. As the Rhine returns to its bed, a red glow breaks through the clouds, through which, visible to the men and women who remain amidst the ruins, Valhalla becomes visible, the gods and heroes sitting together as bright flames seem to consume the hall of the gods.)*



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BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director

Friday, August 19, at 8:30

BERNARD HAITINK conducting

SCHUBERT — Symphony in B minor, D.759, *Unfinished*
Allegro moderato
Andante con moto

INTERMISSION

WAGNER — *Götterdämmerung*, Act III

JANE EAGLEN, soprano (Brünnhilde)
GARY LAKES, tenor (Siegfried)
MARGARET JANE WRAY, soprano (Gutrune)
ROGER ROLOFF, bass-baritone (Gunther)
PHILIP KANG, bass (Hagen)
JAYNE WEST, soprano (Woglinde)
DIANE KESLING, mezzo-soprano (Wellgunde)
MEREDITH PARSONS, mezzo-soprano (Flosshilde)
MEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

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Baldwin piano

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NOTES

Franz Schubert
Symphony in B minor, D.759, *Unfinished*

Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on January 31, 1797, and died in Vienna on November 19, 1828. The score of the two movements of his unfinished B minor symphony is dated October 30, 1822. A scherzo exists in fairly complete piano sketch, and the first nine measures of the scherzo, fully scored, are on the reverse of the last page of the second movement. An additional page of score, containing eleven measures, recently turned up in Vienna. The first performance of the Unfinished *was given under the direction of Johann von Herbeck in Vienna on December 17, 1865, with the last movement of Schubert's Symphony No. 3 in D, D.200, appended as an incongruous finale. Theodore Thomas gave the first American performance at a Thomas Symphony Soiree at Steinway Hall, New York, on October 26, 1867. Georg Henschel led the BSO's first performance of Schubert's* Unfinished *Symphony in February 1882, during the orchestra's first season. Serge Koussevitzky led the first Tanglewood performance on August 8, 1937. Kurt Masur led the BSO's most recent Tanglewood performance on August 9, 1985, though Christoph von Dohnányi led the Cleveland Orchestra in a performance here on August 23, 1991. The score of the* Unfinished *calls for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, three trombones, timpani, and strings. The symphony has long been identified as "No. 8," but it is numbered "7" in the 1978 revised edition of Otto Erich Deutsch's Schubert Thematic Catalog.*

Schubert's most popular symphony is also the most mysterious—and it was the last of his eight symphonies to reach performance. The fact of its incompleteness, com-

Lorin Maazel at the National Music Camp, 1939

Photographs by Lucien Aigner

A Special Exhibit at the Tanglewood Visitor Center


Lucien Aigner

On display at the Tanglewood Visitor Center through the end of August is an exhibit of ten photographs of Lorin Maazel as a nine-year-old conducting prodigy at the National Music Camp in 1939. A former conducting student of Leonard Bernstein at the Tanglewood Music Center, and now music director of the Pittsburgh Symphony Orchestra, Mr. Maazel led the Pittsburgh Symphony in two Tanglewood concerts earlier this month. The photographs in the exhibit were taken by Lucien Aigner, who helped lay the foundations of modern photojournalism in Paris and Europe in the 1920s and '30s. Most famous for his photographs of celebrities such as Marlene Dietrich, Winston Churchill, Maurice Chevalier, and Albert Einstein, Aigner is also known for his photographs of New York's Harlem in the 1930s and '40s. Mr. Aigner now resides in Great Barrington, Massachusetts. Additional photographs of Maazel can be viewed in the Lenox Library through August 19.


Lucien Aigner

bined with the expressiveness of the two movements that *were* finished, gave rise to endless speculation: Why would a composer abandon a work after so splendid a beginning? Schubert finished the two complete movements in 1822 and sketched a third, even to the point of orchestrating the first twenty bars. But then he gave it up. And by the time he died in 1828 the manuscript was no longer in his possession; it remained concealed for more than thirty-five years. The rediscovery and first performance of the *Unfinished* in 1865 was a revelation to all present—and it has never lacked for performances since that day.

The riddle of the *Unfinished* Symphony may be less mysterious when we learn that, following the completion of his Symphony No. 6 in C major, D.589, in February 1818, Schubert left a number of works incomplete, among them two attempts at symphonies that never grew larger than sketches or fragments. (One of these, a symphony in E minor/major, has been completed by several different people, including Felix Weingartner and, most recently, Brian Newbould; both realizations have been published and performed.) At some point after composing six symphonies (which, delightful as they are, remain part of a different musical mentality), Schubert completely changed his view of the expressive and technical requirements of a symphony. Surely encounters with Beethoven's music left him dissatisfied with the kind of work he had written earlier. His magnificent fluency and improvisatory skill no longer sufficed. The whole function and point of the symphony as a musical form needed rethinking. The fact that a majority of the uncompleted works are in minor keys suggests, too, that Schubert had difficulty finding a suitable ending to such works—especially after the example of such symphonies as Beethoven's Fifth, which seemed to struggle from C minor to its triumphant conclusion in C major. How many such solutions could there be? In this light, Schubert's failure to finish even the scherzo may have been a kind of despair: unable to conceive an appropriate finale for the symphonic structure he had started, he simply dropped the work totally when he realized that its completion was beyond him.

The history of the manuscript is tied up with Schubert's friends Anselm and Josef Hüttenbrenner of Graz. Anselm had been a fellow student of Schubert's in the composition classes of Antonio Salieri in 1815. They remained warm friends, even after Anselm returned to Graz in 1821, while Josef, whose view of Schubert verged on idolatry, remained in Vienna. In April 1823 the Styrian Musical Society in Graz awarded Schubert a Diploma of Honor, probably engineered by Anselm. When the diploma was actually delivered to Schubert in September, he responded with a letter of thanks and the promise to send "one of my symphonies in full score." In the end, it was a torso—just two movements—of the B minor symphony that he gave to Josef for transmission to Anselm. Schubert had already finished the manuscript of the two existing movements on October 30, 1822; by the following autumn he was ready to admit that the symphony was not going to be finished. At the same time he evidently wanted to fulfill his promise promptly, so he sent an incomplete piece to Graz.

By 1865 the existence of the symphony was an open secret. All of Schubert's other symphonies (including the long-overlooked C major work appropriately known as "*The Great*") had been performed, and admirers of Schubert scoured Vienna, looking for lost pieces and finding many. Johann von Herbeck persuaded Anselm to part with the manuscript for a performance (partly by promising also to play one of Anselm's own pieces); the originality of the score, composed more than forty years earlier and never heard except in its composer's imagination, captured all hearers.

The two movements that Schubert left are rich in his characteristic melodic expressiveness, bold in harmonic adventure, warm in orchestral color. The first movement contained an idea of such pungency that no less a musician than Johannes Brahms,

who edited Schubert's symphonies for the Brietkopf edition of his complete works at the end of the nineteenth century, couldn't believe that Schubert intended it; he edited it out of existence!

When Schubert died so prematurely, the poet Grillparzer noted, "Music has here entombed a rich treasure, but still fairer hopes." Schubert never achieved his fairer hopes with the B minor symphony, but scarcely a richer treasure can be found anywhere.

—S.L.

Richard Wagner
Götterdämmerung, Act III

Wilhelm Richard Wagner was born in Leipzig, Saxony, on May 22, 1813, and died in Venice, Italy, on February 13, 1883. Considering both words and music, it took Wagner about three decades to complete Götterdämmerung *(*The Twilight of the Gods*), which is the fourth part of his tetralogy* Der Ring des Nibelungen *(*The Nibelung's Ring*); some details of the compositional history are given below. He completed the autograph score of* Götterdämmerung *on November 21, 1874; the first performance, on August 17, 1876, concluded the very first staging of the* Ring. *Preceded by a concert performance of* Götterdämmerung*'s third act at the Cincinnati Music Hall on May 16, 1878, the first American staging (somewhat cut) of Wagner's music drama took place at the Metropolitan Opera House in New York on January 25, 1888. The first American staging of the complete* Ring *took place at the Met a year later, on March 4 (*Das Rheingold*), 5 (*Die Walküre*), 8 (*Siegfried*), and 11 (*Götterdämmerung*), 1889. The Boston Symphony Orchestra has performed a variety of excerpts—with and without vocal soloists—from* Götterdämmerung, *and from the entire* Ring, *since January 1888, when Wilhelm Gericke led an arrangement by Hans Richter that included "Siegfried's Passage to Brünnhilde's Rock" from Act III of* Siegfried, *"Dawn and Rhine Journey" from the Prologue to* Götterdämmerung, *and the orchestral close to* Götterdämmerung. *Most recently Bernard Haitink led performances of* Götterdämmerung, *Act III, this past April, to close the orchestra's 1993-94 subscription season; the vocal soloists were the same as those performing tonight, except that tenor René Kollo sang the role of Siegfried. Noteworthy Tanglewood performances of the past have included a Koussevitzky-led performance of* Siegfried, *Act III, in August 1938; and performances of* Die Walküre, *Act I, under Erich Leinsdorf (August 1968) and Seiji Ozawa (August 1978). In addition to the vocal soloists, the score of* Götterdämmerung*'s third act calls for an orchestra of three flutes and piccolo, three oboes and English horn, three clarinets and bass clarinet, three bassoons, eight horns (four doubling Wagner tubas), three trumpets, bass trumpet, three trombones and contrabass trombone, two tubas, two pairs of timpani, triangle, cymbals, glockenspiel, tenor drum, tam-tam, two harps, and strings.*

In October 1848, after some years of studying the Teutonic and Norse mythologies and sagas, Richard Wagner produced his essay "The Nibelungen Myth as Scheme for a Drama." Nearly three decades later, in August 1876, *Der Ring des Nibelungen* received its first complete performance, in the theater at Bayreuth that Wagner had built to his own specifications. The history of the *Ring* is long and complicated, the prose sketch for what was originally conceived as a single opera entitled *Siegfrieds Tod* ("Siegfried's Death")—the predecessor to the work we know as *Götterdämmerung* ("Twilight of the Gods")—ultimately being expanded backwards as Wagner deemed it necessary to provide additional background to each successive stage of his epic drama. The prose sketches for *Der junge Siegfried*, *Das Rheingold*, and *Die Walküre* date from the early 1850s, and it was also around this time that Wagner settled on the overall title for his

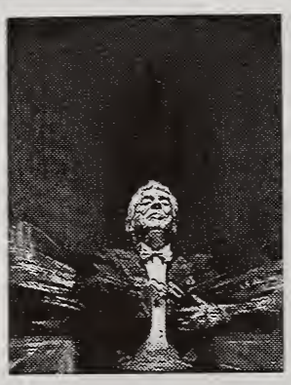
sixteen-hour work: *Der Ring des Nibelungen. Ein Bühnenfestspiel für drei Tage und einen Vorabend* ("The Nibelung's Ring. A Stage-Festival-Play for three days and a preliminary evening"). The musical sketches for *Siegfrieds Tod* date back to 1850, but the four operas of the *Ring* were composed essentially in order over a twenty-year span. *Das Rheingold* was composed between September 1853 and January 1854, the full score being completed in late May that year. The music for *Die Walküre* occupied the composer from June through December 1854, though the full score was not completed until March 1856. From September 1856 until July 1857 Wagner wrote the music for Acts I and II of *Siegfried*, but then, discouraged at the lack of prospects for seeing the *Ring* produced, and probably also because the musical composition itself had become unmanageable for him, Wagner broke off work on the *Ring*, returning to *Siegfried's* final act only twelve years later, having meanwhile composed *Tristan und Isolde* and *Die Meistersinger von Nürnberg* (which he somehow felt would be easier to produce!), and having reworked parts of *Tannhäuser* for a production in Paris. Finally, in March 1869, Wagner began the third act of *Siegfried* with a strength, determination, and certainty that would flow unimpeded through the closing pages of *Götterdämmerung*, the full score of which he completed in November 1874.

Perhaps the most important thing the uninitiated listener needs to know about Wagner's music is that, though conceived for the theater, it is essentially symphonic in its treatment of the orchestra. Wagner uses the orchestra to support some of the largest musical structures ever conceived. He does this in two basic ways: through his use of specific *Leitmotifs* (not Wagner's own term), musical motives or themes that represent not just characters and objects, but even—sometimes through varied transformations of motives previously introduced—thoughts and attitudes; and through the large-scale repetition or reinterpretation of whole chunks of music, thereby providing significant points of arrival within both the musical structure and the dramatic progress of the story. For example, in the final act of *Götterdämmerung*, Siegfried dies to the same music that has earlier accompanied Brünnhilde's awakening at the end of *Siegfried*. At the very end of the *Ring*, Brünnhilde's "Immolation Scene" recapitulates some of the music from the "Norn Scene" with which the Prologue to *Götterdämmerung* begins, music heard also in the first act of that opera when the Valkyrie Waltraute recounts to her sister Brünnhilde the unfortunate state of affairs then prevailing with the gods in Valhalla. Further explication of these details is unnecessary here. Indeed, Wagner himself could not conveniently summarize what the *Ring* is actually *about* and, because of changes he made to his text along the way, was ultimately left to suggest that the music itself had to provide the last word. Suffice it to say that the *Ring* is about power, greed, love, gods, humans, society, loyalty, betrayal, hope, and redemption (among various other things that its interpreters have seen fit to catalogue).

In *Das Rheingold*, the prologue to the tetralogy, Alberich, the ruler of a subterranean race called the Nibelungs (Alberich himself is the Nibelung of the cycle's title, "The Nibelung's Ring"), steals the Rhinegold from its resting place in the waters of that river and forges it into a ring intended to bring its wearer ultimate power. When the ring is wrested from him by Wotan, the head god, Alberich lays a curse upon it, precipitating a sequence of events that reaches its climax in *Götterdämmerung*. The Prologue to *Götterdämmerung* begins the morning after the hero Siegfried has awakened the now-mortal Brünnhilde, Wotan's Valkyrie daughter, from a years-long sleep on a flame-encircled crag, and the two have acknowledged their love for each other (their rapturous love duet rings down the final curtain of *Siegfried*). By now the ring has come into Siegfried's hands. As mentioned above, the Prologue to *Götterdämmerung* opens with a scene for the three Norns (who are somewhat akin to the Fates of

other mythologies), who recount and reinterpret much of what has happened. Then day breaks over the Valkyries' rock in one of the most skillful depictions of dawn ever composed for orchestra. Siegfried and Brünnhilde greet the morning with a passionate duet, following which Siegfried departs by boat in search of further adventures, having now entrusted the ring to Brünnhilde. The music darkens as the scene changes to the hall of the Gibichungs where Act I is set and where, to quote that great Wagnerian Ernest Newman, "the tragedy of the *Twilight of the Gods* begins." Alberich's son Hagen, half-brother of the Gibichung Gunther, is intent on regaining the ring for his father.

Siegfried, as noted, has left the ring with Brünnhilde as a token of his love (she has given him her horse Grane in exchange). The hero swears blood-brotherhood with Gunther and, under the influence of a potion that wipes all recollection of Brünnhilde from his memory, falls in love with Gunther's sister Gutrune. At Hagen's urging, Siegfried once more breaks through the fire surrounding the Valkyries' rock and, disguised as Gunther, claims Brünnhilde as bride for Gunther, wresting back the ring in the process. He sleeps beside her, but places his sword between them—his pledge that he will leave her chaste, for Gunther (as Brünnhilde will recount later, in the final scene). In Act II of *Götterdämmerung*, Brünnhilde, convinced that Siegfried has betrayed her, swears vengeance on him. So does Gunther, who, having expected Brünnhilde to become his own bride, has no reason to disbelieve Brünnhilde's claim that Siegfried had previously consummated marriage with her (which, during the night following her awakening in *Siegfried*, he did). This vengeance is played out in *Götterdämmerung*'s final act, when, during a hunting party, Hagen stabs Siegfried in the back—the only part of his body left unprotected by Brünnhilde's magic spells, since he would never have turned his back on a foe—and kills him, but only after restoring his memory by means of another potion. Siegfried dies with Brünnhilde's name on his lips, and his body is borne back to the Gibichung hall, the ring still on his



Leonard Bernstein

a dramatic serigraph hand signed and numbered by the artist Jin G. Kam

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finger, to the dramatic strains of "Siegfried's Funeral March," which weaves a number of prominent motives—among them "Fate," the broad theme of "Siegfried as Hero" (a transformation of his youthful horn call, which opens *Götterdämmerung*'s third act), and the "Sword"—into a powerful musical tapestry.

Following the arrival of the funeral procession at the Gibichung hall, the tragedy is further compounded as Hagen kills Gunther in a struggle over the ring. Then, as Hagen steps forward to take the ring from Siegfried's finger, the dead hero's hand raises itself threateningly, putting him off and provoking general astonishment. Brünnhilde enters, now aware of what has transpired, and reveals that they have all been pawns in the hands of the gods. In a final, inspired apostrophe to the fallen hero—the Immolation Scene—Brünnhilde commands that a funeral pyre be built on which she will join him in death, its fire cleansing the ring of the curse. She addresses herself knowingly to Wotan, whose scheme to regain the power lost years earlier to Alberich Brünnhilde now recognizes as the root cause of Siegfried's death. She sends Wotan's message-bearing ravens back to Valhalla, then ecstatically casts a torch on the pyre, mounts her horse, and leaps into the flames. At the height of the conflagration, the Rhine overflows its banks and the three Rhinemaidens—the original guardians of the Rhinegold—appear, dragging Hagen into the watery depths as he attempts to seize the ring for himself. As the flames rise up to consume Valhalla, the curtain falls, and the music of the "Redemption" motive—first heard toward the end of *Die Walküre* with reference to the yet unborn Siegfried, and now sounding on high in the violins—brings *Der Ring des Nibelungen* to its close.

—Marc Mandel

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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, Music Director

Saturday, August 20, at 8:30

JAMES CONLON conducting

VERDI

Prelude to *La forza del destino*
(original version of 1862)

Overture to *La forza del destino*

Quattro pezzi sacri (Four Sacred Pieces)
Ave Maria, for unaccompanied chorus
Stabat mater, for chorus and orchestra
Laudi alla vergine Maria, for women's chorus
Te Deum, for soprano solo, double chorus, and orchestra
CAROL AMAYA, soprano solo

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Texts begin on page 29.

INTERMISSION

MUSSORGSKY/RAVEL *Pictures at an Exhibition*
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Il vecchio castello
Promenade—Tuileries
Bydlo
Promenade—Ballet of Chicks in their Shells
Samuel Goldenberg and Schmuyle
The Market at Limoges
Catacombae. Sepulcrum Romanum
Con mortuis in lingua mortua
The Hut on Chicken Legs (Baba-Yaga)
The Great Gate of Kiev

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NOTES

Giuseppe Verdi
Prelude to *La forza del destino* (original version of 1862)
Overture to *La forza del destino*

Giuseppe Verdi was born in Le Roncole, near Busseto in the Duchy of Parma, on October 10, 1813, and died in Milan, Italy, on January 27, 1901. The St. Petersburg Opera commissioned La forza del destino *("The force of destiny") in 1861. The work marks the final collaboration between Verdi and his favorite but most harried librettist, F.M. Piave, who was given the task of pulling the Duke of Riva's lengthy and diffuse play, "Don Alvaro, o La Fuerza del sino" (1835) into acceptable operatic shape. The premiere was planned for the 1861-62 winter season, and the Verdis traveled to St. Petersburg in December 1861 to supervise rehearsals. Due to the soprano's illness, the premiere was postponed one season, necessitating their return to St. Petersburg the following autumn. The first performance took place on November 10, 1862. The opera was a success with the public, but some critics argued that it was too long, and Verdi himself found the end too bloody. For the premiere at La Scala, Milan, on February 27, 1869, Verdi and a new collaborator, Antonio Ghislanzoni (later the librettist for "Aida"), carried out extensive revisions, eliminating one death and ending the work on a note of religious consolation. Verdi also removed the opera's original prelude and replaced it with the overture known today. The opera received its American premiere—in its original version—on February 24, 1865, at the Academy of Music in New York. Thomas Schippers led the BSO's first performances of the overture on March 17 and 18, 1961. Seiji Ozawa led the orchestra's first Tanglewood performance on July 4, 1980; Christoph Eschenbach led the orchestra's most recent performance of the overture here on August 21, 1993. The score of the overture calls for flute and piccolo, two each of oboes, clarinets, and bassoons, four horns, two trumpets, three trombones and bass trombone, tuba, timpani, bass drum, two harps, and strings.*

The career of Giuseppe Verdi ran a course longer than that of any other major operatic composer. *Oberto* had its premiere at La Scala in 1839; *Falstaff* made its first appearance in the same theater fifty-four years later, in 1893. For most of that half-century the evolution of Italian opera rested in Verdi's hands. In the early years the retirement of Rossini and the premature deaths of Bellini and Donizetti cleared the field of any major competitors. By the time of *Otello* (1887) and *Falstaff* (1893), a gifted younger generation of composers was only just reaching maturity. Thus the latter two works represent not only the pinnacles of Verdi's career but also the culmination of Italian romantic opera. Several decades ago, when only five or six of Verdi's works enjoyed frequent performance, it was customary to view the composer's output in terms of a progression from the crude and frankly bad (*Oberto*, *Nabucco*, *Ernani*, *et al.*) to the masterful and sublime (*Aida*, *Otello*, *Falstaff*). A better acquaintance with the works of Verdi's youth and middle age has taught us that the composer was a powerful and original music dramatist at every point in his long career. An early masterpiece like *Rigoletto* is not necessarily inferior to the later works, only different. Even the differences seem to loom less large as we recognize more and more clearly the smoothness and inevitability with which the Verdian style evolved. Always the composer remained true to the constants of the Italian tradition: a concern with psychological portraiture of specific human beings placed in sharply defined emotional situations; a desire to show off the beauties of the human voice; and, above all, a reliance on vocal lyricism as the main bearer of the drama. Step by step the supple lyricism of *Otello* and *Falstaff* emerged from the convention-bound though often highly expres-

sive melodies of *Nabucco* and *Ernani*. We may trace this process easily through the course of Verdi's works for the operatic stage.

By the time of *La forza del destino* (1862), Verdi had moved very far afield from the melodic practices of his predecessors. The minor-major aria had virtually replaced the older type, at least in most of the extended solo scenes. Furthermore, the melodies themselves were wider-leaping, freer of ornamentation, and less bound by the nineteenth century's conception of the regular phrase. *Forza* brims over with melodies of this new type, and both versions of the opera's introductory material—the 1862 prelude and the 1869 overture—draw upon them. It is not clear why Verdi chose to discard the prelude. Overtures were becoming rather old-fashioned by the time he composed *La forza del distino*, but he may have decided that he needed more space to develop the Beethovenian theme that symbolizes the Fate of the title. (Following the revision of *Forza*, Verdi's next opera was *Aida*, where he did exactly the opposite—composing a full-scale overture and, in the end, replacing it with the briefer prelude.) In any event, the Prelude is built upon the same principal themes as the overture, but the latter grows into an instrumental piece of true symphonic breadth.

In the overture, the opening gesture—repeated E's—and the following agitated A minor-E minor theme are Verdian leitmotives of fate which pursue Leonora, the heroine, throughout the opera. Then follows a string of luscious vocal melodies, each one of which Verdi manages to combine contrapuntally with the agitated theme: first the tenor-baritone melody ("*Le minaccie, i fieri accenti*") of Act IV; next, the soaring climax of Leonora's aria, "*Madre, pietosa Vergine*"; then Leonora's cabaletta tune ("*Tua grazia, o Dio*") from her duet with Padre Guardiano; finally a bit of symphonic development based on the same agitated theme and hints of Padre Guardiano's melody, "*A te sia gloria.*" How can this profusion of essentially vocal themes be summed up orchestrally? Verdi's answer is a grand restatement of Leonora's aria theme and a lengthy coda, in which the orchestra can finally leave off mimicking singers and drive to an exciting E major conclusion.

—Steven Ledbetter

Giuseppe Verdi
Quattro Pezzi Sacri (Four Sacred Pieces)

Though Verdi allowed these four works to be published together as Quattro Pezzi Sacri, *he did not intend them as a set, nor did he compose them together. He wrote the* Ave Maria *in 1889, the* Laudi alla vergine Maria, *to a text from the final canto of Dante's "Paradiso," about 1890, the* Te Deum *in 1895-96, and the* Stabat mater, *his last completed work, in 1896-97. The last three received their premieres in Paris on April 7, 1898, on a program of the Société des Concerts du Conservatoire, Paul Taffanel conducting. On that occasion, as when Arturo Toscanini directed performances in Milan and Turin in that year and the next, the* Laudi *were sung by a solo quartet, Verdi's original intention. The* Ave Maria *was added to the others for a concert at the Gesellschaft der Musikfreunde in Vienna, inaugurating the now common practice of performing all four pieces as a group. The* Te Deum *was played by the Boston Symphony as part of concerts "celebrating the close of the year of victory" on December 30 and 31, 1918, under Henri Rabaud; the* Te Deum *was also the first of the four pieces to be played by the BSO at Tanglewood, on August 21, 1966, under Erich Leinsdorf's direction. The orchestra's only previous Tanglewood performance of the complete set took place on August 11, 1972, under Colin Davis, with the Tanglewood Festival Chorus, John Oliver, conductor, who have since participated in Symphony Hall performances under James Levine in March 1978 and Seiji Ozawa in December 1990. The* Ave Maria *is scored for unaccompanied four-part chorus. The* Stabat mater *calls for four-part*

chorus with an orchestra of three flutes, two oboes, two clarinets, four bassoons, four horns, three trumpets, four trombones, timpani, bass drum, harp, and strings. The Laudi alla vergine Maria *are for unaccompanied four-part women's voices. The* Te Deum *uses double chorus and an orchestra of three flutes, two oboes, English horn, two clarinets, bass clarinet, four bassoons, four horns, three trumpets, four trombones, timpani, bass drum, and strings. Thirteen words at the end are assigned to a soprano solo.*

Quite early in his operatic career, Verdi earned a reputation as a composer of choruses. The number that made him a national figure almost overnight—and remained so famous that the thousands of people who accompanied Verdi's funeral procession sixty years later burst into it spontaneously—was the chorus of Hebrew slaves, "*Va, pensiero, sull'ali dorate*," in his third, "breakthrough" opera, *Nabucodonosor*, or (mercifully) *Nabucco*. Through the 1840s it was *de rigueur* for Verdi to include a stirring chorus in each new opera. For all their wonderful *brio*, these mostly unison choruses offer little to foreshadow the master of choral writing that Verdi became late in life. By the time he reached "retirement" after completing *Aida* (1871) and the *Requiem* (1874), he was the master of the choral medium from grand dramatic scenes to delicate mood-painting. Verdi fully intended to give up composing after 1874 and concentrate on his farm. But he was repeatedly teased, coaxed, and lured back into creative projects, beginning with *Otello*, which offers in itself more varied and brilliant choruses than any opera he had written previously. *Falstaff* has little real choral work, but it does feature some of Verdi's most elaborate ensemble writing, including the final, witty fugue, a quintessential choral genre even if here most of the singing is done by soloists.

But even *Falstaff*, completed when Verdi was eighty, was not the end. In the interval between his last two operas he wrote a short unaccompanied choral work to a sacred text; this became the first of the *Four Sacred Pieces*. In August 1888, the *Gazzetta Musicale di Milano* published an "enigmatic scale" formulated by one Crescentini. It tortuously avoids fitting into traditional scale patterns for more than a few notes at a time, and its descent is slightly different from its ascending version. Readers of the paper were challenged to harmonize this scale in *cantus firmus* style (i.e., with the scale in elongated note values as a fixed, repeating element of the musical texture), then as now a common element of musical pedagogy. Verdi accepted the challenge in his *Ave Maria*, using the enigmatic scale four times, as a *cantus firmus* successively in the bass, alto, tenor, and soprano parts. Around it he shaped the other parts into flowing lines that interact with sudden harmonic vistas passing away as rapidly as they appear. Verdi considered the work to be just an intellectual game, and, if it had not become traditional to perform it as the first of the sacred pieces, it would probably be unknown, yet it gives us a remarkable view of the flexible and personal harmonic language of late Verdi.

The *Stabat mater* is far and away the most operatic of the four works, a fact that grows naturally out of the text, which has a narrative thread depicting the Virgin's sorrow at the sight of her son crucified, and inviting the sympathy of the singers and auditors. Most earlier settings of the *Stabat mater* break the text into sentences that become individual movements, so that the work is greatly extended. Verdi's setting of the same text is a marvel of compactness. Nothing is repeated, yet everything is expressed. Even more than the *Requiem*, this work is a kind of liturgical opera, filled with orchestral gestures familiar to us from Verdi's operas, yet used with utter appropriateness here: the soft funereal procession at "*dum emisit spiritum*" ("as He gave up the spirit"), the bright sympathy of the onlooker in the lines that immediately follow, the shimmering vision of paradise at the end, or any of a dozen other passages. It was

with this music that Verdi finally, at the age of eighty-four, laid down his pen.

No literary work is more central to Italian culture than Dante's *Divine Comedy*. Many musical compositions have been drawn from the first of its three canticles, *Inferno*. Liszt's *Dante* Symphony essayed both the *Inferno* and the *Purgatorio*, but, at Wagner's suggestion, refrained from painting the joys of the *Paradiso*. Romantic composers usually approached Dante in colorful orchestral works. How surprising, and yet how right, that Verdi should set a portion of the *Paradiso* for unaccompanied women's voices. His text comes from almost the very end of Dante's great poem. Though Verdi's music has little in common with Renaissance Italian composers like Palestrina, nonetheless the work's clarity and purity of style evoke the older master. Each three-line unit of the poet's "*terza rima*" structure begins a new section, sometimes chordally or in unison, sometimes with a bit of imitation as at "*Donna, se' tanto grande*" ("Lady, you are so great"). The homophonic sound is far removed from the Renaissance approach, but the richly conceived harmonies shade and color every level of meaning, while the rhythm of the word-setting captures a careful reading of the poem. This small work stands as one of the supreme achievements in the repertory for unaccompanied women's voices.

The *Te Deum* was Verdi's own favorite of these last works. The text of this great canticle of praise is supposed to have been composed by St. Ambrose and St. Augustine as an improvised prayer at the baptism of Augustine. It has always retained its essential character as a song of thanksgiving. Here, with no dramatic structure to shape the music, Verdi creates one of his most striking architectonic achievements, building much of the score out of motives drawn from the traditional plainsong melody with which he begins. In particular the turn figure on "*laudamus*" reappears in various guises throughout the score. The beginning is striking in another way: following the two phrases of plainchant, the men's voices continue, unaccompanied, in a simple harmonized chanting that recalls some of the earliest polyphonic music of eight or nine centuries ago. Here the hushed sound depicts not spiritual abasement, but a veneration mixed with awe. But then, in one of the greatest explosions of glorious sound in all of music, the full late-nineteenth-century forces break out in the grand cry, "*Sanctus, sanctus, sanctus*" A sequential theme that follows, on the words "*Pleni sunt coeli . . .*," completes the opening paragraph with fanfares and a full-throated song of praise.

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Following the great blaze of the first "*Sanctus*," the chorus repeats the words in hushed tones to introduce the litany of praise. Again almost in the spirit of plainsong the parade of apostles, prophets, and martyrs passes by, accompanied by sweet strains from the woodwinds, derived from the turn figure of the opening plainsong melody. Another variant, sounding like a new melody, appears at the reference to the Holy Spirit. A great brass fanfare converts the opening of the plainsong melody into a splendid "grandiose liturgical song," as Verdi called it. The last two themes provide the material for much that follows, in which Verdi remains essentially the opera composer, ready to respond to any change in mood in his text.

Most operatic of all is the subdued march, as if to a scaffold, on "*Dignare, Domine . . .*" ("Vouchsafe, O Lord, to keep us this day without sin"), sung in unison by the chorus over softly ominous pulsing bass notes. The ensuing prayer for mercy is tender at first, then urgent. The solo soprano responds to a single trumpet note, singing of hope, echoed by the chorus. Then, in a final gesture hinting at the wide span of the universe and the gulf between human and divine, the violins sustain a high E over a soft cadence. After a moment of silence, a single note on the lowest string of the basses—six octaves below—ends the piece.

—S.L.

Ava Maria

Ave Maria, gratia plena, Dominus tecum, benedicta tu in mulieribus, et benedictus fructus ventris tui Jesus. Sancta Maria, Mater Dei, ora pro nobis peccatoribus nunc et in hora mortis nostrae. Amen.	Hail Mary, full of grace, the Lord is with thee; blessed art thou among women, and blessed is the fruit of thy womb, Jesus. Holy Mary, Mother of God, pray for us sinners, now and at the hour of our death. Amen.

Stabat mater

Stabat mater dolorosa Juxta crucem lacrymosa Dum pendebat Filius.	The sorrowful mother stood weeping by the cross where her Son was hanging.
Cujus animam gementem Contristatem et dolentem Pertransivit gladius.	Her groaning heart, saddened and anguished, a sword had pierced.
O quam tristis et afflicta Fuit illa benedicta Mater unigeniti!	O how sad and afflicted was that blessed Mother of the only-begotten!
Quae moerebat et dolebat Pia Mater, dum videbat Nati poenas inclyti.	She grieved and lamented, the holy Mother, as she saw the suffering of her glorious Son.
Quis est homo, qui non fleret, Matrem Christi si videret In tanto supplicio?	Who is the man who would not weep if he should see the Mother of Christ in such torment?

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Quis non posset contristari,
Christi Matrem contemplari
Dolentum cum Filio?

Pro peccatis suae gentis
Vidit Jesum in tormentis,
Et flagellis subditum.

Vidit suum dulcem Natum
Moriendo desolatum
Dum emisit spiritum.

Eja Mater, fons amoris,
Me sentire vim doloris
Fac, ut tecum lugeam.

Fac ut ardeat cor meum
in amando Christum Deum,
Ut sibi complaceam.

Sancta Mater, istud agas,
Crucifixi fige plagas
Cordi meo valide.

Tui Nati vulnerati,
Tam dignati pro me pati,
Poenas mecum divide.

Fac me tecum pie flere,
Crucifixo condolere
Donec ego vixero.

Juxta crucem tecum stare,
Et me tibi sociare
In planctu desidero.

Virgo virginum praeclara,
Mihi jam non sis amara,
Fac me tecum plangere.

Who could not be saddened
to contemplate the Mother of Christ
grieving for her Son?

For the sins of his people,
she saw Jesus in torment
and undergoing the scourge.

She saw her sweet Son
desolate in dying,
as He gave up the spirit.

Ah Mother, fount of love,
make me feel the power of grief,
that I may lament with you.

Make my heart to burn
with the love of Christ, my God,
so that I may please Him.

Holy Mother, grant this:
affix the wounds of the Crucified
firmly in my heart.

Share with me the anguish
of your wounded Son, who
deigned to suffer as much for me.

Make me with piety weep with you,
to grieve along with the Crucified
as long as I shall live.

I desire to stand by the cross
with you, and to join with you
in your lamentations.

Virgin, most noble among virgins,
do not be harsh with me now,
make me weep with you.

Please turn the page quietly.



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Fac ut portem Christi mortem,
Passionis fac consortem,
Et plagas recolere.

Fac me plagis vulnerari,
Fac me cruce inebriari,
Et cruore Filii.

Flammis ne urar succensus,
Per te, Virgo, sim defensus,
in die judicii.

Christe, cum sit hinc exire,
Da per matrem me venire
Ad palmam victoriae.

Quando corpus morietur
Fac ut animae donetur
Paradisi gloria.

Amen.

Make me bear Christ's death,
a partner in his passion,
and contemplate his wounds.

Make me wounded by his wounds,
Make me drunk with the cross
and the flowing blood of your Son.

That I may not burn in hell's flames,
let me be defended by you, O virgin,
in the day of judgment.

Christ, when I must pass from here,
Allow me, through your mother, to come
to the palm of victory.

When my body shall die,
make my spirit be given
to the glory of paradise.

Amen.

—translation by S.L.

Laudi alla vergine Maria

Vergine madre, figlia del tuo figlio,
Umile ed alta più che creatura,

Termine fisso d'eterno consiglio,

Tu se' colei che l'umana natura
Nobilitasti sì, che'l suo Fattore
Non disdegnò di farsi sua fattura.

Nel ventre tuo si raccese l'amore,
Per lo cui caldo nell'eterna pace
Così è germinato questo fiore.

Qui se' a noi meridiana face
Di caritate, e guiuso, in tra i mortali
Se' di speranza fontana vivace.

Donna, se' tanto grande, e tanto vali,
Che qual voul grazie ed a te non ricorre

Sua disianza vuol volar senz'ali.

La tua benignità non pur soccorre
A chi dimanda, ma molte fiate
Liberamente al dimandar precorre.

In te misericordia, in te pietate,
In te magnificenza, in te s'aduna
Quantunque in creatura è di bontate.

Ave. Ave.

—Dante Alighieri

Virgin mother, daughter of your son,
humble and exalted more than any other creature,
fixed end of the eternal plan:

You are she who so ennobled human
nature that the maker did not disdain
to make himself of that same making.

In your womb was rekindled that love
through whose warmth in the eternal peace
this flower has thus sprung forth.

Here you are to us a noonday light
of charity, and down below, among mortals,
you are a living fountain of hope.

Lady, you are so great and have such power
that whoever desires your grace and does not turn to you
would have his desire fly without wings.

Your kindness not only sustains
those who ask for it, but often
freely precedes the request.

Within you is mercy, pity,
generosity, within you is gathered
whatever there is of good in creation.

Hail. Hail.

—translation by S.L.

Te Deum

Te Deum laudamus, te Dominum confitemur;	We praise Thee, O God, we acknowledge Thee to be the Lord.
Te aeternum Patrum omnis terra veneratur.	All the earth doth worship Thee, the Father everlasting.
Tibi omnes Angeli, tibi coeli et universae potestates:	To Thee all Angels cry aloud; the Heavens and all the Powers therein;
tibi Cherubim et Seraphim incessabili voce proclamant:	To Thee Cherubim and Seraphim continually do cry,
Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.	Holy, Holy, Holy, Lord God of Sabaoth;
Pleni sunt coeli et terra majestatis gloriae tuae.	Heaven and earth are full of the Majesty of Thy glory.
Te gloriosus Apostolorum chorus,	The glorious company of the Apostles
te Prophetarum laudabilis numerus,	praise Thee.
te Martyrum candidatus laudat exercitus.	The noble army of Martyrs praise Thee.
Te per orbem terrarum sancta confitetur Ecclesia,	The holy Church throughout all the world doth acknowledge Thee;
Patrem immensae majestatis,	The Father, of an infinite Majesty;
Venerandum tuum verum, et unicum Filium,	Thine adorable, true, and only Son;
Sanctum quoque Paraclitum Spiritum.	Also the Holy Ghost, the Comforter.
Tu, Rex gloriae, Christe.	Thou art the King of Glory, O Christ.
Tu Patris sempiternus es Filius.	Thou art the everlasting Son of the Father,
Tu ad liberandum suscepturus hominem non horruisti Virginis uterum.	When Thou tookest it upon Thee to deliver man, Thou didst humble Thyself to be born of a Virgin.
Tu devicto mortis aculeo, aperuisti credentibus regna coelorum.	When Thou hadst overcome the sharpness of death, Thou didst open the Kingdom of Heaven to all believers.
Tu ad dexteram Dei sedes, in gloria Patris.	Thou sittest at the right hand of God, in the glory of the Father.
Judex crederis esse venturus.	We believe that Thou shalt come to be our Judge.
Te ergo quaesumus tuis famulis subveni, quos pretioso Sanguine redemisti.	We therefore pray Thee, help Thy servants, whom Thou hast redeemed with Thy precious blood.
Aeterna fac cum Sanctis tuis, in gloria numerari.	Make them to be numbered with Thy Saints, in glory everlasting.
Salvum fac populum, Domine, et benedic haereditati tuae;	O Lord, save Thy people, and bless Thine heritage.
Et rege eos, et extolle illos usque in aeternum.	Govern them, and lift them up forever.
Per singulos dies benedicimus te,	Day by day we magnify Thee,
et laudamus nomen tuum in saeculum saeculi.	And we worship Thy name ever, world without end.
Dignare, Domine, die isto sine peccato nos custodire.	Vouchsafe, O Lord, to keep us this day without sin.
Miserere nostri, Domine.	O Lord, have mercy upon us.
Fiat misericordia tua, Domine, super nos,	O Lord, let Thy mercy be upon us,
quemadmodum speravimus in te.	as our trust is in Thee.
In te [Domine] speravi; non confundar in aeternum.	O Lord, in Thee have I trusted; let me never be confounded.

—The Book of Common Prayer

A Note from the Conductor

Unlike those of most composers, Mussorgsky's orchestral works exist almost exclusively in versions reworked by others, and the questions concerning *Pictures at an Exhibition* are particularly complicated. *Pictures at an Exhibition* is and was meant to be a collection of character pieces for piano. As early as 1890, within a decade of Mussorgsky's death, a student of Rimsky-Korsakov, M. Tushmalov, produced an orchestration. Since 1900 numerous versions have appeared, including those by Walter Goehr, Leopold Stokowski, and, more recently, a brilliant one by Vladimir Ashkenazy. Having studied and performed several of these versions, I believe they all have a validity but that, ultimately, Ravel's version is still the most convincing.

It should be noted, however, that as Ravel orchestrated them in 1913 he did not have access to the original manuscript. Pavel Lamm edited all of Mussorgsky's works and first published it in 1922; only since that time have the original texts been available in the West. I have elected to change some passages back to the original as I am convinced Ravel would have done, had he had access to the original text. I offer the following as a guide to the listener.

1. **Gnomus**—The final scale is preceded by a longer upbeat.
2. **Il vecchio castello**—In Ravel there is one bar too many between the first and second statements of the saxophone. In the countervoice in the violas and clarinet accompanying the last saxophone phrase, the second note of the bar is changed to B-flat.
3. **Bydlo**—In the original the dynamic is *ff* throughout the beginning. Ravel's change of dynamics alters the character of the piece considerably.
5. **Ballet of Chicks in their Shells**—The original coda is restored.
6. **Samuel Goldenberg and Schmuyle**—The last two notes now correspond to the original.
7. **The Market at Limoges**—There are small "discordant" notes restored which were presumably considered mistakes by the first editor.
9. **Baba-Yaga**—Two extra bars (added by Ravel) before the middle section have been removed.
10. **The Great Gate of Kiev**—All the grace notes are played before the beat (as they must be on the piano) and not on the beat as Ravel indicated.

These changes are small but, I believe, important. It is necessary that each performance of this work continue to open our ears to its novelty. As with many popular pieces our own expectations can become cliché-ridden. This must be constantly avoided and hence these details play a small but essential role in keeping this work fresh, so that the irony, humor, and grotesquerie are as evident as the beauty, pride, and love in this great work.

—James Conlon

Modest Mussorgsky
Pictures at an Exhibition (orchestrated by Maurice Ravel)

Modest Mussorgsky was born at Karevo, district of Pskov, on March 21, 1839, and died in St. Petersburg on March 28, 1881. He composed Pictures at an Exhibition *as a set of piano pieces in June 1874. Maurice Ravel made his orchestral transcription in the summer of 1922 for Serge Koussevitzky, who two years later would begin his twenty-five-year tenure as music director of the Boston Symphony. Koussevitzky introduced the Ravel version at one of his own concerts in Paris on October 22, 1922, and led the first American performance with the Boston Symphony Orchestra early in his first season, on November 7, 1924. Koussevitzky led the orchestra's first Tanglewood performance of Ravel's orchestration on August 10, 1939. Charles Dutoit led the BSO's most recent Tanglewood performance of Ravel's version on June 27, 1986, though Leonard Slatkin led a version of Mussorgsky's* Pictures *as orchestrated by a variety of different composers and conductors on August 25, 1990. Ravel's orchestration calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, alto saxophone, four horns, three trumpets, three trombones, tuba, timpani, glockenspiel, bells, triangle, tam-tam, rattle, whip, cymbals, side drum, bass drum, xylophone, celesta, two harps, and strings.*

It was Ravel, the Frenchman, who told Koussevitzky, the Russian, about these fascinating pieces and fired his enthusiasm. The *Pictures* were quite unknown then, and Mussorgsky's publisher, Bessel, had so little faith in them that they stipulated that Ravel's transcription be for Koussevitzky's personal use only since there was clearly nothing in it for them. The Mussorgsky/Ravel *Pictures* quickly became a Koussevitzky specialty, and his frequent and brilliant performances, especially his fantastic 1930 recording with the Boston Symphony, turned the work into an indispensable repertory item. What would particularly have pleased Ravel is that the popularity of "his" *Pictures at an Exhibition* led pianists to rediscover Mussorgsky's. In transcribing the *Pictures* Ravel had been anticipated by M. Tushmalov as early as 1891 and by Sir Henry J. Wood in 1920, and then there were, during the period Ravel's version was available only to Koussevitzky, Leonidas Leonardi ("whose idea of the art," remarked a contemporary critic, "is very remote"), Lucien Cailliet, and Leopold Stokowski—not to forget the electronic version by Tomita, the rock one of Emerson, Lake & Palmer, or the more recent orchestral version by Vladimir Ashkenazy.* Ravel's edition is the time-tested survivor, and for good reason: his is Mussorgsky's peer, and his transcription stands as the model of what we would ask in probity, technical brilliance, fantasy, imaginative insight, and concern for the name linked with his own.

The *Pictures* are "really" Victor Hartmann's. He was a close and important friend to Mussorgsky, and his death at only thirty-nine in the summer of 1873 was an occasion of profound and tearing grief for the composer. The critic Stasov organized a posthumous exhibition of Hartmann's drawings, paintings, and architectural sketches in St. Petersburg in the spring of 1874, and by June 22, Mussorgsky, having worked at high intensity and speed, completed his tribute to his friend. He imagined himself "roving through the exhibition, now leisurely, now briskly in order to come close to a picture that had attracted his attention, and at times sadly, thinking of his departed friend." The roving music, which opens the suite, he calls "**Promen**ade," and his designation of it as being "*nel modo russico*" is a redundancy.

Gnomus: According to Stasov, "a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artists' Club . . . It is something in the

*One of the more unnecessary transcriptions of *Pictures at an Exhibition*—or of anything else—is that by Vladimir Horowitz, who made a new version for piano!

style of the fabled Nutcracker, the nuts being inserted into the gnome's mouth. The gnome accompanies his droll movements with savage shrieks."

Il vecchio castello (The Old Castle): There was no item by that title in the exhibition, but it presumably refers to one of several architectural watercolors done on a trip of Hartmann's to Italy. Stasov tells us that the piece represents a medieval castle with a troubadour standing before it. Ravel decided basically to make his orchestra the size of the one Rimsky-Korsakov used in his edition of *Boris Godunov*, the most famous of earlier orchestrations of Mussorgsky, but not, alas, as honorable as Ravel's. He went beyond those bounds in adding percussion and, most remarkably, in his inspired use of the alto saxophone here. In this movement, Ravel makes one of his rare compositional changes, adding an extra measure of accompaniment between the first two phrases of the melody (but see conductor James Conlon's note on page 34).

Tuileries: The park in Paris, swarming with children and their nurses. Mussorgsky reaches this picture by way of a Promenade.

Bydlo: The word is Polish for cattle. Mussorgsky explained to Stasov that the picture represents an ox-drawn wagon with enormous wheels, but adding that "the wagon is not inscribed on the music; that is purely between us."



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Ballet of Chicks in their Shells: A costume design for a ballet, *Trilby*, with choreography by Petipa and music by Gerber, and given in St. Petersburg in 1871 (no connection with George du Maurier's famous novel, which was not published until 1893). A scene with child dancers was *de rigueur* in a Petipa spectacular. Here we have canaries "enclosed in eggs as in suits of armor, with canary heads put on like helmets." The ballet is preceded by a short Promenade.

Samuel Goldenberg and Schmuyle: Mussorgsky owned two drawings by Hartmann entitled *A rich Jew wearing a fur hat* and *A poor Jew: Sandomierz*. Hartmann had spent a month of 1868 at Sandomierz in Poland. Mussorgsky's manuscript has no title, and Stasov provided one, *Two Polish Jews, one rich, one poor*, and he seems later to have added the names of Goldenberg and Schmuyle. Another small alteration here: Mussorgsky ends with a long note, but Ravel has his Goldenberg dismiss the whining Schmuyle more abruptly.

The Market at Limoges: Mussorgsky jots some imagined conversation in the margin of the manuscript: "Great news! M. de Puissangeout has just recovered his cow . . . Mme. de Remboursac has just acquired a beautiful new set of teeth, while M. de Pantaleon's nose, which is in his way, is as much as ever the color of a peony." With a great rush of wind, Mussorgsky plunges us directly into the

Catacombae. Sepulcrum Romanum: The picture shows the interior of catacombs in Paris with Hartmann, a friend, and a guide with a lamp. Mussorgsky adds this marginal note: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them—the skulls are illuminated gently from within."

Con mortuis in lingua mortua (Among the dead in the language of the dead): A ghostly transformation of the Promenade, to be played *con lamento*.

The Hut on Chicken Legs: A clock in fourteenth-century style, in the shape of a hut with cock's heads and on chicken legs, done in metal. Mussorgsky associated this with the witch Baba-Yaga, who flew about in a mortar in chase of her victims.

The Great Gate of Kiev: A design for a series of stone gates that were to have replaced the wooden city gates, "to commemorate the event of April 4, 1886." The "event" was the escape of Tsar Alexander II from assassination. The gates were never built, and Mussorgsky's majestic vision seems quite removed from Hartmann's plan for a structure decorated with tinted brick, with the Imperial eagle on top, and, to one side, a three-story belfry with a cupola in the shape of a Slavic helmet.

—Michael Steinberg

Now Program Annotator of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

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Florence N. and George W. Adams

Florence Newsome and George William Adams, who were both professional librarians in Hartford, Connecticut, shared a love of music. As a young woman, Mrs. Adams, who was born and raised in Boston and graduated from Simmons College, regularly attended concerts of the Boston Symphony Orchestra and Boston Pops with her mother and occasionally rode home on the same streetcar with neighbor Serge Koussevitzky. The family also made trips to Tanglewood by train in the 1930s, when it was a more arduous journey than it is today. She remembered the famous concert interrupted by a thunderstorm in 1937, on which occasion Gertrude Robinson Smith began raising funds to build the Music Shed.

Mrs. Adams began her library career as a reference librarian with the Boston Public Library and simultaneously earned a master's degree in English from Boston University. She met George Adams while both were working at the Newark Public Library. They married in 1947 and, upon the birth of a daughter, Janet, settled in Hartford. Mrs. Adams then began her association with the Hartford Public Library as a branch librarian; she continued her active involvement in the Hartford Community for thirty-six years.

A native of Peach Glen, Pennsylvania, George Adams received a bachelor of science degree from Dickinson College and his master's degree from Drexel University. During World War II he served with the Army's Eighth Air Force Division in England. As legislative reference chief of the Connecticut State Library, he was known as an authority on Connecticut legislative history, as a research consultant to many state lawmakers, and as the author of numerous articles on Connecticut state history. Mr. Adams died in 1977.

In addition to their love of classical music, the Adamses enjoyed gardening, reading, and summering on Cape Cod. Mrs. Adams particularly liked the piano concertos of Beethoven, Brahms, and Chopin, whose music she played on the piano, while Mr. Adams favored Italian opera and chamber music. Tragically, Mrs. Adams died in June 1987, before she was able to enjoy the first George W. and Florence N. Adams Concert on August 1, 1987—the first such memorial concert to be endowed at Tanglewood.



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Sunday, August 21, at 2:30

THE GEORGE W. AND FLORENCE N. ADAMS CONCERT

BERNARD HAITINK conducting

WAGNER	Prelude to *Die Meistersinger von Nürnberg*
SIBELIUS	Violin Concerto in D minor, Opus 47 Allegro moderato Adagio di molto Allegro ma non troppo GIDON KREMER

INTERMISSION

BRAHMS	Symphony No. 1 in C minor, Opus 68 Un poco sostenuto—Allegro Andante sostenuto Un poco allegretto e grazioso Adagio—Più Andante—Allegro non troppo ma con brio—Più Allegro

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NOTES

Richard Wagner
Prelude to Act I of *Die Meistersinger von Nürnberg*

Wilhelm Richard Wagner was born in Leipzig, Saxony, on May 22, 1813, and died in Venice on February 13, 1883. Wagner composed Die Meistersinger von Nürnberg *(*The Mastersingers of Nuremberg*) between March 1862 and March 5, 1867, completing the orchestral score on October 24, 1867. The opera received its first performance on June 21, 1868, at Munich, Hans von Bülow conducting. The Prelude (which Wagner actually referred to as the opera's "overture" until he wrote out the full score) was written by the third week of April 1862 and had its first performance at a concert in Leipzig under the composer's direction on November 1, 1862, on which occasion it was encored. The first performance of the overture in America was at a Thomas Symphony Soiree in New York's Irving Hall on October 21, 1886. Georg Henschel led the first Boston Symphony performance of the overture in November 1881, during the orchestra's inaugural season. Serge Koussevitzky led the BSO's first performance in the Berkshires on August 16, 1936, and the first Tanglewood performance on August 12, 1939. Valery Gergiev led the orchestra's most recent performance here on July 29, 1990. The score of the overture calls for piccolo, two each of flutes, oboes, clarinets, and bassoons, four horns, three trumpets, three trombones, bass tuba, timpani, triangle, cymbals, harp, and strings.*

Like *Tristan und Isolde*, the opera that immediately preceded it in Wagner's output, *Die Meistersinger* was written during the years following Wagner's break from his work on *Der Ring des Nibelungen*. By the summer of 1857, hopes for the production of his *Ring*-in-progress were all but gone, and negotiations with his publishers were getting nowhere. There was no regular source of income, he had had no new work staged since the premiere of *Lohengrin* under Liszt at Weimar in 1850, and so it was obviously time for something more likely to be produced than the *Ring*. This he thought he had found in *Tristan und Isolde*. Even when this proved not to be the case, Wagner expressed naively similar sentiments as he turned to work on *Die Meistersinger*, assuring the publisher Schott that his next opera would be "light, popular, easy to produce," requiring neither a great tenor nor "a great tragic soprano," and well within the abilities of any small opera company. Once more, Wagner proved himself wrong. *Die Meistersinger von Nürnberg* is one of the longest operas in the repertory (and, like *Tristan*, it is hardly ever performed complete). It requires no fewer than seventeen solo performers, including a leading tenor and leading bass of remarkable stamina, and the ensembles that close the first two acts are among the most complex and difficult ever written.

Considered in a very broad sense as something of a companion-piece to *Tristan*, the other major product of Wagner's break from work on the *Ring*, *Die Meistersinger* reflects not only Wagner's growth as a composer, but also his considerable versatility, his ability to employ contrasting musical vocabularies as called for by contrasting subject matter. The intense chromaticism of *Tristan* is perfectly suited to that work's depiction of heightened longing, both physical and spiritual. *Die Meistersinger*, on the other hand, is full of down-to-earth humanity in its portrayal of characters, situations, and emotions, and this work is written in a prevailingly direct diatonicism, embodied as much in the overture as it is throughout the opera.

Like the overtures to Wagner's earlier operas, *The Flying Dutchman* and *Tannhäuser*, the overture to *Die Meistersinger* is based upon a succession of themes from the opera set out within the context of a self-contained musical structure. In fact, Wagner conceived the principal thematic materials of the overture—albeit with the already completed libretto in mind—before he had set even one word of text, and the music of

the overture was finished before extensive work on the music of the opera was under way.

The overture's first section begins with a sturdy C major theme associated in the opera with the guild of the Mastersingers, continuing, after a segment anticipating Walther von Stolzing's prize-song, with the Mastersingers' festive processional, which is extensively developed. The music winds down into a relaxed statement of the prize-song and then leads to a compressed version, for winds, in shorter note-values, of the opening theme of the Mastersingers' guild. In this form the music represents the Masters' apprentices; against this is juxtaposed a staccato string figure connected in the opera with the spectators at the third-act Tournament of Song. An imposing reappearance of the "guild theme" leads to the return of the opening material, but with a difference: in a magical moment signaled by the first triangle stroke in the piece, the three principal themes—those of the guild, the prize-song, and the Mastersingers' processional—are brought together contrapuntally in a musical texture of crystalline clarity and near-Mozartian balance. In the full score of the opera, the overture leads without pause directly into the first scene of Act I. For concert purposes, it ends with the same series of fanfares that closes the opera itself, proclaiming the rightness of music, art, and humanity.

—Marc Mandel

Jean Sibelius
Violin Concerto in D minor, Opus 47

Jean (Johan Julius Christian) Sibelius was born at Tavastehus (Hämeenlinna), Finland, on December 8, 1865, and died at Järvenpää, at his country home near Helsingfors (Helsinki), on September 20, 1957. He began work on his violin concerto in 1902, completed it in short score—that is, with the orchestration worked out but not written down in detail—in the fall of 1903, and finished the full score about New Year 1904. The first performance was given in Helsingfors on February 8, 1904, with Viktor Nováček as soloist and with the composer conducting. Sibelius then withdrew the work for revision, and in its new and present form it had its premiere in Berlin on October 19, 1905, with Karl Halir as soloist and with Richard Strauss on the podium. The Boston Symphony Orchestra first played this concerto in April 1907, with soloist Maud Powell under Karl Muck's direction. Ruggiero Ricci was soloist for the first Tanglewood performance of this concerto, on August 5, 1960, under the direction of Charles Munch; Joshua Bell was soloist for the most recent performance here, on August 25, 1990, under the direction of Leonard Slatkin. The orchestra consists of flutes, oboes, clarinets, and bassoons, all in pairs; four horns, two trumpets, three trombones, timpani, and strings.

In no violin concerto is the soloist's first note—delicately dissonant and off the beat—so beautiful. Indeed, in September 1902, Sibelius wrote to his wife that he had just had "a marvelous opening idea" for such a concerto. But even with that inspired start, the history of the work was troubled. Sibelius was drinking heavily and seemed virtually to be living at Kämp's and König's restaurants. He was limitlessly resourceful when it came to finding ways of running from this work in progress. He behaved outrageously to Willy Burmester, the German violinist who had been concertmaster in Helsingfors for a while in the '90s, who admired Sibelius and was ambitious on his behalf, who stirred him up to compose a violin concerto, and who of course hoped to give its first performance. Sibelius sent the score to Burmester ("Wonderful! Masterly! Only once before have I spoken in such terms to a composer, and that was when Tchaikovsky showed me his concerto!"), let word get about that the work would be

dedicated to him, but at the same time pushed for a premiere at a time when Burmester was not free or would not have had time to learn a piece that in its original form was still more difficult than it is now. Viktor Nováček—not to be confused with the better-known Ottokar Nováček, composer of a popular *Perpetuum mobile*—was a violin teacher of no distinction and without reputation as a performer. That he would fail with the concerto was a foregone conclusion, yet that was the destructive path Sibelius chose. After the premiere, Burmester offered his services once again for a series of performances in October 1904—"All my twenty-five years' stage experience, my artistry and insight will be placed to serve this work . . . I shall play the concerto in Helsingfors in such a way that the city will be at your feet"—only to find himself passed over again, this time in favor of Karl Halir, concertmaster in Berlin, a former member of the famous Joachim Quartet, and himself a quartet leader of great distinction. Moreover, the dedication finally went to Ferenc von Vecsey, a Hungarian violinist born in 1893, who, in his prodigy days, had been one of the concerto's earliest champions.

From Bach to Bartók, many of the great keyboard concertos have been written by composers for themselves. Rather more of the significant violin concertos have been written for others to play. Sibelius wrote his for a kind of ghostly self. He was a failed violinist. He had begun lessons late, at fourteen, but then, "the violin took me by storm, and for the next ten years it was my dearest wish, my overriding ambition to become a great virtuoso." In fact, aside from the handicap of the late start and the provincial level of even the best teaching available to him in Finland, he had neither the gift of physical coordination nor the appropriate temperament. In 1890-91, when he was studying composition in Vienna with Robert Fuchs and Karl Goldmark, he played in the orchestra at the conservatory (its intonation gave him headaches) and on January 9, 1891, auditioned for the Vienna Philharmonic. "When he got back to his room," we read in Erik Tawaststjerna's biography, "Sibelius broke down and wept. Afterwards he sat at the piano and began to practice scales." With that he gave up, though a diary entry for 1915 records a dream of being twelve and a virtuoso. The concerto is, in any event, imbued both with his feeling for the instrument and the pain of his farewell to his "dearest wish" and "overriding ambition."

The two violin concertos that most extraordinarily explore the structural and expressive potential of cadenzas are Elgar's and Schoenberg's. Without intending anything as theatrical or fantastic, Sibelius assigns a role of unprecedented importance to



his first-movement cadenza, which, in fact, takes the place and function of the development section. What leads up to that crucial point is a sequence of ideas beginning with the sensitive, dreamy melody that introduces the voice of the soloist and continuing (via a short cadenza of a conventional sort) with a declamatory statement upon which Sibelius's mark is ineluctable, an impassioned, superviolinistic recitation in sixths and octaves, and so to a long *tutti* that slowly subsides from furious march music to wistful pastoral to darkness. Out of that darkness the cadenza erupts. It is an occasion for sovereign bravura, and at the same time it is brilliantly, imaginatively, and economically composed. Whether comparing his own work with the Brahms concerto, which he first heard in Berlin in January 1905, or, many years later, with the Prokofiev D major, Sibelius set store by having composed a soloistic concerto rather than a symphonic one. True, there is none of the close-knit dialogue characteristic of the greatest classical concertos from Mozart to Brahms: Sibelius opposes rather than meshes solo and orchestra (or the orchestra as accompanist). True also that the Sibelius is one of the really smashing virtuoso concertos. It would be a mistake, though, to associate it with the merely virtuosic tradition represented by the concertos of, say, Tchaikovsky and Bruch (and perhaps even the elegant Mendelssohn). This first movement with its bold sequence of disparate ideas, its quest for the unity behind them, its drastic substitute for a conventional development, its recapitulation that continues to explore, rearrange, and develop, its wedding of violinistic brilliance to compositional purposes of uncommon originality, is one in which the breadth of the symphonist is not to be mistaken.

The second and third movements proceed from another level of ambition, which does not mean, however, that the Adagio is anything other than one of the most moving pages Sibelius ever achieved. Between its introductory measures and the main theme there is a fascinating disparity. Clarinets and oboes in pairs suggest an idea of rather tentative tone (and surprisingly Wagnerian cast), a gentle beginning leading to the entry of the solo violin and to a melody of vast breadth. It is to be played *sonoro ed espressivo*. It speaks in tones we know well and that touch us deeply, and it took me years of knowing it before I realized that the world, the gesture it evokes is Beethoven's, and particularly the Cavatina in the B-flat quartet, Opus 130. Sibelius himself never found, perhaps never sought such a melody again: this, too, is farewell. Very lovely, later in the movement, is the sonorous fantasy that accompanies the melody (now in clarinet and bassoon) with scales, all pianissimo, broken octaves moving up in the violin, and the soft rain of slow scales in flutes and plucked strings.

"Evidently a polonaise for polar bears," said Donald Francis Tovey of the finale. The charmingly aggressive main theme was an old one, going back to a string quartet from 1890. As the movement goes on, the rhythm becomes more and more giddily inventive, especially in matters of the recklessly across-the-beat bravura embellishments the soloist fires over the themes. It builds a drama that evokes the Dvořák D minor symphony Sibelius so much enjoyed when he heard it in Berlin in 1890, to end in utmost and syncopated brilliance.

—Michael Steinberg

Now Program Annotator of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

Johannes Brahms
Symphony No. 1 in C minor, Opus 68

Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. He completed his First Symphony in 1876, though some of the sketches date back to the 1850s. Otto Dessoff conducted the first performance on November 4, 1876, at Karlsruhe, and Leopold Damrosch introduced the symphony to America on December 15, 1877, in New York's Steinway Hall. Georg Henschel led the Boston Symphony Orchestra's first performances of the Brahms First on December 9 and 10, 1881, during the BSO's inaugural season. Serge Koussevitzky gave the first Tanglewood performance on August 15, 1937, and Charles Dutoit the BSO's most recent Tanglewood performance on August 13, 1993. The symphony is scored for two flutes, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, and strings.

When Brahms finished his First Symphony in September 1876, he was forty-three years old. (Beethoven was twenty-nine, Schumann twenty-two, Mahler twenty-eight at the completion of their respective first symphonies; Mozart was eight or nine but that's another story altogether.) As late as 1873, the composer's publisher Simrock feared that a Brahms symphony would never happen ("Aren't you doing anything any more? Am I not to have a symphony from you in '73 either?" he wrote the composer on February 22), and Eduard Hanslick, in his review of the first Vienna performance, noted that "seldom, if ever, has the entire musical world awaited a composer's first symphony with such tense anticipation."

Brahms already had several works for orchestra behind him: the Opus 11 and Opus 16 serenades, the D minor piano concerto (which emerged from an earlier attempt at a symphony), and that masterwork of orchestral know-how and control, the Variations on a Theme by Haydn. But a symphony was something different and had to await the sorting out of Brahms's complicated emotional relationship with Robert and Clara Schumann, and, more important, of his strong feelings about following in Beethoven's footsteps.

Beethoven's influence is certainly to be felt in Brahms's First Symphony: in its C minor-to-major progress, in the last-movement theme resembling the earlier composer's *Ode to Joy* (a relationship Brahms himself acknowledged as something that "any ass could see")*, and, perhaps most strikingly, in the rhythmic thrust and tight, motivically-based construction of the work—in some ways quite different from the melodically expansive Brahms we know from the later symphonies. But at the same time, there is really no mistaking the one composer for the other: Beethoven's rhythmic drive is very much his own, whereas Brahms's more typical expansiveness is still present throughout this symphony, and his musical language is unequivocally nineteenth-century-Romantic in manner.

Following its premiere at Karlsruhe on November 4, 1876, and its subsequent appearance in other European centers, the symphony elicited conflicting reactions. Brahms himself had already characterized the work as "long and not exactly amiable." Clara Schumann found the ending "musically, a bit flat . . . merely a brilliant afterthought stemming from external rather than internal emotion." Hermann Levi, court conductor at Munich and later to lead the 1882 Bayreuth premiere of Wagner's *Parsifal*, found the two middle movements out of place in such a sweeping work, but the last movement he decreed "probably the greatest thing [Brahms] has yet created

*Perhaps less obvious is the relationship between the theme itself and the violin phrase of the last movement's opening measures.

in the instrumental field." The composer's close friend Theodor Billroth described the last movement as "overwhelming," but found the material of the first movement "lacking in appeal, too defiant and harsh."

One senses in these responses an inability to reconcile apparently conflicting elements within the work, and the two inner movements do indeed suggest a world quite different from the outer ones. At the same time, these reactions also point to the seeming dichotomy between, as Hanslick put it, "the astonishing contrapuntal art" on the one hand and the "immediate communicative effect" on the other. But the two go hand in hand: the full effect of the symphony is dependent upon the compositional craft that binds the work together in its progress from the C minor struggle of the first movement through the mediating regions of the Andante and the Allegretto to the C major triumph of the finale.

The first Allegro's two principal motives—the three eighth-notes followed by a longer value, representing an abstraction of the opening timpani strokes, and the hesitant, three-note chromatic ascent across the bar, heard at the start in the violins—are already suggested in the *sostenuto* introduction, which seems to begin in mid-struggle. The movement is prevailingly sombre in character, with a tension and drive again suggestive of Beethoven. The second idea's horn and wind colorations provide only passing relief: their *dolce* and *espressivo* markings will be spelled out at greater length in the symphony's second movement.

The second and third movements provide space for lyricism, for a release from the tension of the first. The calmly expansive oboe theme of the E major Andante is threatened by the G-sharp minor of the movement's middle section (whose sixteenth-note figurations anticipate the main idea of the third movement), but tranquility prevails when the tune returns in combined oboe, horn, and solo violin. The A-flat Allegretto is typical of Brahms in a *grazioso* mood—compare the Second Symphony's third movement—and continues the respite from the main battle. And just as the middle movements of the symphony are at an emotional remove from the outer ones, so too are they musically distant, having passed from the opening C minor to third-related keys: E major for the second movement and A-flat major for the third.

At the same time, the third movement serves as preparation for the finale: its ending seems unresolved, completed only when the C minor of the fourth movement, again a third away from the movement that precedes it, takes hold. As in the first movement, the sweep of the finale depends upon a continuity between the main Allegro and its introduction. This C minor introduction gives way to an airy C major horn call (originally conceived as a birthday greeting to Clara Schumann in 1868) which becomes a crucial binding element in the course of the movement. A chorale in the trombones, which have been silent until this movement, brings a canonic buildup of the horn motto and then the Allegro with its two main ideas: the broad C major tune suggestive of Beethoven's Ninth, and a powerful chain of falling intervals, which crystallize along the way into a chain of falling thirds, Brahms's musical hallmark. The movement drives to a climax for full orchestra on the trombone chorale heard earlier and ends with a final affirmation of C major—Brahms has won his struggle.

—Marc Mandel

ARTISTS

The Boston Camerata



The Boston Camerata is a performance company of singers and instrumentalists dedicated to bringing alive the music of the Middle Ages, Renaissance, and early Baroque, in performances combining up-to-date scholarship in the field of early music with a lively, vigorous, accessible presentation. Founded in 1954, the Camerata was associated until 1974 with the Boston Museum of Fine Arts. Since 1968 Joel Cohen has directed the ensemble; he has evolved a unique and distinctive programming profile for the Camerata's concerts and recordings. Camerata produces a series of programs each season for its Boston-area subscribers; these programs are also offered to New York audiences under the sponsorship of the Elaine Kaufman Cultural Center. In addition, an extensive travel schedule takes the Camerata each year to universities and arts centers across the United States. Since 1975 the Boston Camerata has toured regularly abroad, becoming one of the best-known early music groups on the European musical scene. Camerata has appeared frequently at the major French music festivals and has led numerous early music workshops in the south of France. The company made its debut in Holland in 1984, in Italy in 1985, in Spain in 1987, in Portugal and Asia in 1988, and in England in 1991. In 1993 Camerata was heard in Seville, Spain. Tour plans for the near future include appearances in France, Germany, Israel, Turkey, and Japan. The group's media appearances have included a nationally syndicated radio series in the United States and numerous broadcasts on European radio. The ensemble has made several television appearances in France. In the spring of 1992 its video production of the *Roman de Fauvel* was telecast nationwide to extensive critical acclaim from the French press. The Camerata's recordings may be heard on Erato, Harmonia Mundi, Nonesuch, and Telefunken. In 1989 Joel Cohen and the ensemble were awarded the Grand Prix du Disque for their recording, based on original sources, of the medieval legend of Tristan and Iseult. In 1990 the Camerata's recorded program "New Britain: The Roots of American Folksong" became a major international best-seller. Recent releases include "The American Vocalist, Folk-hymns and Spirituals 1850-1870"; "An American Christmas," the group's latest Christmas recording; and "Nueva España: Early Music in the New World," based on the program of their Tanglewood appearance in 1992.

Joel Cohen



After twenty-five years as the Boston Camerata's musical director, Joel Cohen is recognized as one of the world's authorities in medieval and Renaissance musical performance and has received widespread acclaim as performer, conductor, and writer/commentator. Mr. Cohen studied composition at Harvard University and spent two years in Paris on a Danforth Fellowship as a student of Nadia Boulanger. He has taught and lectured at many East Coast universities, including Harvard, Yale, Brandeis, and Amherst. He has given seminars and workshops at the Schola Cantorum in Basel, at the Royal Opera in Brussels, and in Spain, Singapore, and Japan. Mr. Cohen has appeared with numerous European ensembles as lutenist, conducted for two seasons at Brussels Opera, appeared frequently with tenor Hugues Cuenod, and has given duo-recitals with soprano Anne Azéma in Europe, Africa, and Asia. In 1990 he founded a new ensemble, the Camerata Mediterranea, devoted to the performance of early music repertoires from the Mediterranean basin. Mr. Cohen is widely known in France as a radio commentator on early music topics; his media engagements in the United States have included an appearance as host of WGBH's "Morning pro musica." His first book, "Reprise," was published in 1985. His first video, the *Roman de Fauvel*, was premiered at the Louvre Museum in Paris in October 1991 and was seen on French television in the spring of 1992. "Shall We Gather at the River," a video produced with Erato-Warner, was widely seen on American cable and French television in 1992 and 1993.

Jayne West



Last season soprano Jayne West appeared notably as Anne Trulove in Stravinsky's *The Rake's Progress* at Avery Fisher Hall with Robert Craft conducting, in a performance recorded for release on MusicMasters; as Pamina in Mozart's *The Magic Flute* for the Opera Festival of New Jersey; and as Donna Elvira in *Don Giovanni* for Berkshire Opera. Her engagements for 1993-94 have included Mahler's Fourth Symphony in Boston, Bach's Cantata No. 209 with the Orchestra of St. Luke's, an evening of Purcell and Monteverdi with Martin Pearlman and Boston Baroque (with whom she also sang the title role in Handel's *Acis and Galatea*), and Handel's *Messiah* in Detroit. Past engagements have also demonstrated Ms. West's versatility: she joined the Mark Morris Dance Group in their Kennedy Center production of Purcell's *Dido and Aeneas*, appeared as Julie in *Carousel* with Nashville Opera, and appeared with Houston Grand Opera in *A Midsummer Night's Dream*. She has also been heard in the world premiere of Robert Moran's *Desert of Roses* with Houston Grand Opera, and as the Countess in Peter Sellars' production of Mozart's *Le nozze di Figaro* in Barcelona, Boston, New York, Paris, and Vienna, where it was filmed for PBS's "Great Performances" series and video release by London/Decca. Ms. West studied at the Oberlin Conservatory of Music, at the Boston Conservatory of Music, and as a Vocal Fellow for two summers at the Tanglewood Music Center. A native of Boston, she was a finalist in the New England Region Metropolitan Opera National Council Auditions and a prizewinner in the Oratorio Society of New York Solo Competition. Ms. West appeared with the Boston Symphony Orchestra most recently at Symphony Hall this past April, under the direction of Bernard Haitink.

Margo Garrett



Pianist Margo Garrett has partnered some of the world's outstanding artists in chamber, instrumental, and vocal recitals, among them violinist Jaime Laredo, violist Paul Neubauer, cellists Matt Haimovitz and Sharon Robinson, clarinetist David Shifrin, and sopranos Kathleen Battle, Lucy Shelton, and Dawn Upshaw. It was with Ms. Garrett that American soprano Judith Raskin, who introduced Ms. Garrett to the public, sang her last three New York recitals. Among the highlights of Ms. Garrett's recent seasons have been numerous performances with Kathleen Battle, including Ms. Battle's April 1991 Carnegie Hall debut recital (released on Deutsche Grammophon), a 1992 Alice Tully Hall recital also featuring flutist Jean-Pierre Rampal (available on Sony Classical), and Ms. Battle's 1992 European recital tour, including her debut recital at La Scala. 1992 saw the release on Dorian of "Virtuoso! A Treasury of Favorite Violin Encores" with Jaime Laredo. Ms. Garrett tours the United States annually with Dawn Upshaw, Paul Neubauer, and David Shifrin. With Ms. Upshaw she has been heard in recital at the Aix-en-Provence, Edinburgh, Ravinia, and Tanglewood festivals, as well as on recordings for MusicMasters. From 1988 to 1992, at the request of founding director Samuel Sanders, Ms. Garrett was co-artistic director of the Cape and Islands Chamber Music Festival, which is devoted to the performance of new music and to introducing outstanding young artists. Considered a leader among educators of collaborative pianists, she is a frequent lecturer at leading schools throughout the world. Ms. Garrett stepped down as chairman of the accompanying faculty at the Juilliard School in January 1992 and from the co-directorship of New England Conservatory's accompanying department in May 1992. That same year she was named Coordinator of Vocal Programs at the Tanglewood Music Center, where she has taught since 1979. In the spring of 1992 Ms. Garrett became the first appointee to the Ethel Alice Hitchcock Chair in Accompanying and Coaching at the University of Minnesota.

Bernard Haitink



Making his Tanglewood debut this week, Bernard Haitink is music director at London's Royal Opera House, where he conducts opera and ballet as well as concerts with the orchestra. He was music director at Glyndebourne from 1978 to 1988 and has conducted many operas for television and video with both companies. Mr. Haitink was chief conductor of the Concertgebouw from 1964 until the centenary of the Concertgebouw Hall in April 1988, and principal conductor of the London Philharmonic from 1967 to 1979, becoming that orchestra's president in 1990. He is frequently guest conductor with these orchestras, and also with the Bayerische Rundfunk in Munich, the Berlin Philharmonic, the Vienna Philharmonic, and the Dresden Staatskapelle. In the United States he has led the Boston Symphony, Chicago Symphony, Cleveland Orchestra, New York Philharmonic, and the Metropolitan Opera. In 1991 he conducted the Berlin Philharmonic in New York as part of the Carnegie Hall Centenary Celebrations. At the Royal Opera House in 1993-94 Mr. Haitink conducted a new production of Wagner's *Die Meistersinger*, returning this past spring for Janáček's *Katya Kabanova*. To mark Glyndebourne's sixtieth anniversary, he recently opened the season in the festival's new theater with Mozart's *Le nozze di Figaro*, which was recorded for television and video. Mr. Haitink's guest conducting appearances in 1993-94 have included the London Philharmonic, the Concertgebouw, the Bayerische Rundfunk, and the Rotterdam, Berlin, and Vienna Philharmonics. This season he completed his Brahms cycle for Philips with the Boston Symphony Orchestra. Also this summer he conducts the BBC Symphony in the 100th Anniversary Season of the BBC Proms, the Vienna Philharmonic at the Salzburg Festival, and the London Philharmonic at the Edinburgh Festival. Mr. Haitink's many recordings for Philips, Decca, and EMI include the complete symphonies of Mahler, Bruckner, and Beethoven with the Concertgebouw, and works by Brahms and Bruckner with the Vienna Philharmonic. His opera recordings include Mozart's *Don Giovanni*, *Così fan tutte*, *Le nozze di Figaro*, and *Die Zauberflöte*; Wagner's *Ring* cycle and *Tannhäuser*, Britten's *Peter Grimes*, Strauss's *Daphne* and *Der Rosenkavalier*, and Beethoven's *Fidelio*. Among his many honors, Mr. Haitink was created Honorary KBE in November 1977, was awarded an honorary doctorate of music by the University of Oxford in 1988, and was awarded the Erasmus Prize in Holland in 1991. Mr. Haitink made his initial Boston Symphony appearances in 1971 and 1973 and has returned regularly for subscription concerts since 1985, most recently for two programs this past April.

Jane Eaglen



Making her Tanglewood debut this week, the young dramatic soprano Jane Eaglen has been acclaimed for her Mathilde in Rossini's *William Tell* at the Royal Opera Covent Garden and at the Grand Theatre of Geneva; as Donna Anna in *Don Giovanni* and Amelia in *Un ballo in maschera* in Bologna, Italy; as Brünnhilde in Scottish Opera's *Ring* cycle; as Tosca in Perth, Australia; and as Norma with Seattle Opera, following her role debut in that opera in a new Scottish Opera production mounted especially for her and conducted by John Mauceri. She has also appeared in Boston under John Mauceri's direction in concerts of the Boston Pops Esplanade Orchestra on July 3 and 4, 1992, on the Charles River Esplanade. In past seasons Ms. Eaglen was a principal artist of the English National Opera, where her roles included Leonora in *Il trovatore*, Eva in *Die Meistersinger*, and Santuzza in *Cavalleria rusticana*. Ms. Eaglen is frequently a showcase performer in concerts featuring excerpts from the Wagner operas; for one of these she was invited to sing the *Liebestod* from *Tristan und Isolde*, conducted by the late Reginald Goodall, for the Prince and Princess of Wales. Recent orchestral engagements have included her Boston Symphony debut this past April, the Verdi *Requiem* with Simon Rattle and the City of Birmingham Symphony Orchestra, and Mahler's Eighth Symphony under the direction of Klaus Tennstedt, which was recorded by EMI for release on video. Jane Eaglen was born in England, attended the Royal Northern College of Music, and now continues her studies with Joseph Ward. While at college she won the most important British operatic awards for emerging artists, including the Peter Moores Foundation Scholarship, the Carl Rosa Trust Award, and the Countess of Munster Scholarship.

Gary Lakes



American tenor Gary Lakes is acclaimed for his appearances in the demanding tenor roles of Wagner and Strauss, as well as in French and Italian dramatic repertoire. Mr. Lakes was heard earlier this summer at Tanglewood on the opening Boston Symphony concert of the season, as Samson in Act II of Saint-Saëns' *Samson et Dalila* under Seiji Ozawa's direction. His other engagements this summer include Schoenberg's *Gurrelieder* at the Teatro Colon in Buenos Aires, where he has previously appeared as Samson and Lohengrin; Handel's *Ode for St. Cecilia's Day* at New York's Mostly Mozart Festival; and Mahler's Eighth Symphony at the Aspen Festival. In 1994-95 his engagements include Beethoven's Ninth Symphony and the *Ode for St. Cecilia's Day* in Japan with the Mostly Mozart Festival; a return to La Scala as Siegmund in *Die Walküre*; a return to the Opéra de Paris Bastille as Faust in Berlioz's *La Damnation de Faust*; and the title role in Wagner's *Rienzi* with De Vlaamse Opera in Antwerp. Other appearances with orchestra include Siegmund in Act I of *Die Walküre* with the Dallas and St. Louis symphonies, and Mahler's *Das klagende Lied* and Symphony No. 8 with Amsterdam's Royal Concertgebouw Orchestra. In addition to his numerous roles at the Metropolitan Opera—among them Siegmund, Florestan in *Fidelio*, Aeneas in *Les Troyens*, and Erik in *Der fliegende Holländer*—Mr. Lakes has appeared with such major companies as the Vienna Staatsoper, San Francisco Opera, and Los Angeles Music Center Opera, and with such major orchestras as the New York Philharmonic, Chicago Symphony, London Philharmonic, and Orchestre de Paris. He made his Boston Symphony debut in the closing concerts of the orchestra's 1991-92 subscription season, as Siegmund in *Die Walküre*, Act I, under Bernard Haitink's direction. Mr. Lakes is the recipient of two Grammy awards, for his Deutsche Grammophon recordings as Siegmund in *Die Walküre* and Bacchus in Strauss's *Ariadne auf Naxos* under James Levine's direction.

Margaret Jane Wray



Soprano Margaret Jane Wray's recent debut appearances have taken her to the Bavarian State Opera in Munich, the Théâtre de la Monnaie in Brussels, the Opéra Bastille in Paris, and the Chicago Symphony. In addition to her Boston Symphony debut this past April, her engagements for 1993-94 have included her first Sieglinde, in a new Berlin production of *Die Walküre* under the direction of Daniel Barenboim, and Rossini's *Stabat Mater* with Chicago's Music of the Baroque. Plans for 1994-95 include her first Donna Elvira, in a new production of *Don Giovanni* in Frankfurt, and a return to Berlin for *Die Walküre*. Ms. Wray sang her first Countess in Mozart's *Le nozze di Figaro* at the Bastille Opera in the fall of 1992. She returned to Paris in Britten's *War Requiem* and made her Berlin State Opera debut in the Verdi *Requiem* under Daniel Barenboim. She sang her first Eva in *Die Meistersinger* in Brussels in 1993 and added the role of Elsa in *Lohengrin* to her repertoire that same year, in Montpellier. Ms. Wray began her career as a mezzo-soprano appearing with Houston Grand Opera and Fort Worth Opera; she was also a member of the Metropolitan Opera Young Artists Development Program. During her time with the Metropolitan Opera she was heard in a number of supporting roles and appeared with the company on its 1988 tour to Japan. Having turned soprano, she was awarded the 1990 Richard Tucker Music Foundation Award by a jury that included Birgit Nilsson. She made her European debut singing Wagner's *Wesendonck Lieder* at the Spoleto Festival and her Brussels debut in concert performances of Schubert's *Fierrabras*, returning to Brussels to sing both Margherita and Elena in Boito's *Mefistofele* opposite José van Dam. She can be heard in Robert Shaw's recording with the Atlanta Symphony of Mahler's Symphony No. 8 for Telarc.

Roger Roloff



Acclaimed baritone Roger Roloff's engagements for 1993-94 have included Orest in *Elektra* for Houston Grand Opera, Wotan in *Die Walküre* for Opera Pacific, and his Boston Symphony debut this past April in concert performances under Bernard Haitink of *Götterdämmerung*, Act III. Last season he sang the title role of *Der fliegende Holländer* for Minnesota Opera, was soloist in Janáček's *Glagolitic Mass* in London with the Royal Philharmonic under Libor Pešek, and was soloist in Beethoven's Ninth Symphony with the Omaha Symphony. Recent highlights of the artist's career have included his La Scala debut as Jupiter in Strauss's *Die Liebe der Danae* under Wolfgang Sawallisch; appearances as Wotan and the Wanderer in the *Ring* for Seattle Opera, where he has also sung Wagner's Dutchman and Hans Sachs; Telramund in *Lohengrin* for Opéra de Nice; Iago in *Otello* for Kentucky Opera; performances and a recording of the *Glagolitic Mass* and Dvořák's *Te Deum* with Robert Shaw and the Atlanta Symphony; a recital and master class for Baylor University; the Commandante in Strauss's *Friedenstag* in Catania, Sicily; Pizarro in Beethoven's *Fidelio* with the Calgary Philharmonic; and the Brahms *German Requiem* in Carnegie Hall with the Collegiate Chorale. Other engagements have included appearances as Orest in *Elektra* with Christian Badea and the Columbus Symphony, Kurwenal in *Tristan und Isolde* for the Los Angeles Music Center Opera under Zubin Mehta, his Houston Grand Opera debut as Jokanaan in *Salome*, appearances as the Wanderer in *Siegfried* for Deutsche Oper Berlin under Jesús López-Cobos, and an appearance with the Metropolitan Opera Orchestra as winner of the 1984 Richard Tucker Award. As a recitalist, Mr. Roloff performs regularly throughout the United States. In the spring of 1992 he was awarded an honorary doctor of humane letters degree from Illinois Wesleyan University, in recognition of his accomplishments on the international opera stage.

Philip Kang



Korean bass Philip Kang made his American debut with his Boston Symphony appearances this past April as Hagen in Act III of *Götterdämmerung*. This was followed by concert performances as Hunding in Act I of *Die Walküre* with the Dallas Symphony. Mr. Kang made his debut at the 1989 Bayreuth Festival in the new *Ring* production of Harry Kupfer under Daniel Barenboim's direction, singing Fafner in *Das Rheingold*, Hunding in *Die Walküre*, and Hagen in *Götterdämmerung*. He has since returned to Bayreuth in these roles for four consecutive years. Following his Vienna Staatsoper debut as Hunding he returned there recently for performances as Gurnemanz in *Parsifal*. As a leading bass in Mannheim for two seasons, Mr. Kang added numerous roles to his repertoire and attracted the attention of many of Europe's leading theaters; he has since appeared in Paris, Brussels, Lisbon, Bordeaux, Cologne, and Madrid, in roles including Sarastro in *Die Zauberflöte*, King Philip in *Don Carlo*, Pimen in *Boris Godunov*, the title role of Verdi's *Attila*, and Basilio in *Il barbiere di Siviglia*. Recent engagements have included his Royal Opera Covent Garden debut as Sarastro, Mannheim performances as Kaspar in *Der Freischütz*, Gremin in *Eugene Onegin*, and the Landgraf in *Tannhäuser*, a return to Zurich Opera as Fafner in *Das Rheingold*, and the role of Antonius in the world premiere of Hans Zender's *Stephanie Climax* in Brussels. Born in Seoul, Korea, Mr. Kang began his musical studies at Seoul National University and completed his advanced musical studies at the Berlin Musikhochschule. After winning first prize in the Mario Del Monaco Competition in 1979 and the Toti Dal Monte Competition in 1982 in Treviso, Italy, he studied privately with Tito Gobbi. On the concert platform, his varied repertory includes the Verdi *Requiem*, Bach's *St. John* and *St. Matthew* Passions, Beethoven's *Missa solemnis* and Ninth Symphony, Mozart's *Requiem*, Berlioz's *L'Enfance du Christ*, Handel's *Messiah*, and Mendelssohn's *Die erste Walpurgisnacht*. Mr. Kang is scheduled to make his Carnegie Hall debut as Phanuel in a concert performance of Massenet's *Hérodiade* with the Opera Orchestra of New York.

Diane Kesling



Mezzo-soprano Diane Kesling's career has included distinguished engagements with a number of the world's leading opera houses—the Metropolitan Opera, Houston Grand Opera, La Scala, Seattle Opera, Opéra de Nice, and the Opera Company of Philadelphia—as well as with the Boston Symphony Orchestra and the Pittsburgh Symphony. In addition to her Boston Symphony performances this past April in Act III of *Götterdämmerung*, her engagements in the 1993-94 season have included appearances in Handel's *Messiah* with the Columbus Symphony Orchestra and as the Witch in *Hansel and Gretel* for Opera Theatre of Rochester. Ms. Kesling has participated in the award-winning Metropolitan Opera recording of Wagner's *Ring* cycle on Deutsche Grammophon under the direction of James Levine, and in the Boston Symphony recording of Strauss's *Elektra* for Philips under Seiji Ozawa. Other noteworthy engagements have included Freia in *Das Rheingold*, Ortlinde in *Die Walküre*, and Gutrune in *Götterdämmerung* in Seattle Opera's *Ring* cycle; *L'italiana in Algeri* for l'Opéra de Nice; a recital in Cleveland; and Cherubino in *Le nozze di Figaro* for Seattle Opera. An active recitalist and an ardent champion of contemporary music, she has participated in premieres and workshops of such important American composers as Philip Glass, Carlisle Floyd, Carson Kievman, Tim Lloyd, and Susan Botti. Ms. Kesling joined the Houston Opera Studio upon graduating from Ohio State University. She was invited to become a member of the Metropolitan Opera's Young Artists Development Program after being named a finalist in the Metropolitan Opera National Auditions. Ms. Kesling made her Boston Symphony debut in Strauss's *Elektra* at Tanglewood in August 1988.

Meredith Parsons



Mezzo-soprano Meredith Parson's engagements this coming season include Beethoven's Ninth Symphony with the Charleston Symphony Orchestra, Handel's *Messiah* with the San Francisco Symphony, and the role of Waltraute in Wagner's *Götterdämmerung* at l'Opéra de Nantes in France. In addition to her Boston Symphony debut this past April, her 1993-94 season included the role of Siebel in concert performances of *Faust* with the West Virginia Symphony; her first Carmen, in concert with the Wheeling Symphony, and Mahler's *Das Lied von der Erde* with the Indianapolis Symphony. In recent seasons she has appeared with the New York Chamber Ensemble; sang the role of Fricka in *Die Walküre* at l'Opéra de Nantes, France; participated in the Carmel Bach Festival singing Bach cantatas and the *St. John* Passion under Bruno Weil's direction; appeared in concert as Sesto in *La clemenza di Tito* with the Israel Sinfonietta in Israel; sang Verdi's *Requiem* with several orchestras, including the Spokane Symphony; and joined Bruno Weil for performances of Wagner's *Wesendonck Lieder* in Utrecht. Ms. Parsons made her Metropolitan Opera debut during the 1987-88 season as Flosshilde in *Das Rheingold*, returning to sing that same role in both *Götterdämmerung* and *Das Rheingold* as well as Grimgerde in *Die Walküre*. She can be heard and seen on the Deutsche Grammophon recordings and videocassettes of these operas with James Levine conducting. The recipient of numerous scholarships, grants, and prizes, Ms. Parsons made her professional operatic debut with Wolf Trap Opera in 1983. A frequent guest with Seattle Opera, she has also appeared with Chattanooga Opera, Santa Fe Opera, the Opera Ensemble of New York, Virginia Opera, Minnesota Opera, Michigan Opera Theater, and Lyric Opera of Northern Michigan. A native of Traverse City, Michigan, Ms. Parsons graduated from Middlebury College in Vermont, where she won a fellowship for vocal studies in London. After two years of intensive study at the Cantica School of Voice in London, followed by two years of postgraduate conservatory training at the University of Michigan, she was selected for a summer apprenticeship with Santa Fe Opera.

James Conlon



Making his Tanglewood debut this week, James Conlon is concurrently general music director of the City of Cologne and chief conductor of the Cologne Opera, the first person in forty-five years to assume artistic responsibility for both the symphonic and operatic activity in that city and the first American to hold either position. Mr. Conlon has been music director of the Cincinnati May Festival since 1979 and was music director of the Rotterdam Philharmonic from 1983 through 1991. His fifteen-year association with the Chicago Symphony Orchestra and the Ravinia Festival began in 1977, and he has conducted there regularly ever since. Since his New York Philharmonic debut in 1974, Mr. Conlon has appeared with virtually every major orchestra in the United States, and he has appeared frequently with the major orchestras of Europe. His long association with the Metropolitan Opera began with performances of *Die Zauberflöte* in 1976 and has continued with more than 150 appearances in diverse repertoire including Italian, German, French, Czech, and Russian operas. Mr. Conlon made his Royal Opera, Covent Garden, debut in 1979 and first appeared at the Opéra de Paris in 1982. He inaugurated the 1985 Maggio Musicale Fiorentino with a production of *Don Carlo* and made his Chicago Lyric Opera debut with *La forza del destino* in 1988. He made his La Scala debut last season, with Weber's *Oberon*. During the 1993-94 season Mr. Conlon conducted new productions of Tchaikovsky's *Eugene Onegin* and Shostakovich's *The Nose* at Cologne Opera, as well as revivals of *Peter Grimes*, *Così fan tutte*, and *Die Walküre*. Also this season he made his debut at the Kirov Opera. Mr. Conlon became chief conductor of the Cologne Opera in 1989 and was named music director of the city's historic Gurzenich Orchestra/Cologne Philharmonic the following season. During the 1991-92 season he led the Cologne Opera on its first-ever tour to Japan. Mr. Conlon currently records for EMI. Weber's *Oberon* was released last year; Mahler's Symphony No. 4 and the complete symphonies of Max Bruch will be released this year. He has recorded extensively for Erato and has made numerous televised appearances, including two Metropolitan Opera telecasts: *Tosca* in 1978 and *Semiramide* in 1991. Born in New York City in 1950, Mr. Conlon is a graduate and former faculty member of the Juilliard School. He made his Boston Symphony debut in January 1981 and appeared with the orchestra most recently in November 1993.

Gidon Kremer



In the course of his twenty-five-year career, violinist Gidon Kremer has earned a worldwide reputation as one of his generation's most original and compelling artists. His repertoire is unusually extensive, encompassing not just the standard violin works but music by such twentieth-century masters as Henze, Berg, and Stockhausen. He has also championed the works of such living Russian and eastern European composers as Alfred Schnittke, Edison Denisov, Sofia Gubaidulina (whose *Offertorium* he has recorded with the Boston Symphony Orchestra), and Arvo Pärt, and has performed many important new compositions, including several dedicated to him, with American orchestras. Deeply committed to chamber music, Mr. Kremer appears in recital with such partners as Valery Afanassiev, Martha Argerich, Keith Jarrett, Oleg Maisenberg, András Schiff, Tatyana Grindenko, Misha Maisky, Yo-Yo Ma and Thomas Zehetmair. A prolific recording artist, he has made more than sixty albums for numerous labels, reflecting his diverse musical interests. Since 1981 he has invited a select group of artists to participate in the music festival he founded in the small Austrian village of Lockenhaus, where, for two weeks each summer, musicians from all parts of the world gather to explore new repertoire—the realization of the violinist's belief that music can overcome all barriers of language and culture. Renamed the Kremerata Musica in 1992, the festival focused on compositions of Schumann and Schnittke in 1993 and on "Schoenberg and his Era" in 1994. Born in 1947 in Riga, Latvia, Gidon Kremer began his study of the violin at four with his father and grandfather, both of whom were accomplished string players. He began his formal education at seven as a student of Professor Sturestep at the Riga Music School, was auditioning for competitions in Poland, Romania, and France by the time he reached eighth grade, and at sixteen was awarded the First Prize of the Latvian Republic. Two years later he successfully auditioned for David Oistrakh and became one of the few students selected to apprentice under that master at the Moscow Conservatory. In 1967 he

won his first international prize, at the Queen Elisabeth Competition in Brussels, after which he was a prizewinner at the Montreal Competition, took top honors in the Paganini Competition in Genoa, and won first prize at the 1970 Tchaikovsky Competition. Making his Tanglewood debut this week, Mr. Kremer made his first BSO appearance in November 1979 and appeared with the orchestra most recently in April 1992, as soloist in works by Lourié, Tchaikovsky, Schumann, and Shostakovich.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center; the chorus celebrated its twentieth anniversary in April 1990. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guest conductors as Bernard Haitink, Roger Norrington, and Simon Rattle. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. Recordings with Seiji Ozawa and the Boston Symphony Orchestra currently available on compact disc also include Tchaikovsky's *Pique Dame*, on RCA Victor Red Seal; Strauss's *Elektra*, Mahler's Second and Eighth symphonies, and Schoenberg's *Gurrelieder*, on Philips; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle, on Deutsche Grammophon; and Debussy's *La Damoiselle élue* with Frederica von Stade, on Sony Classical/CBS Masterworks. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé* with the Boston Symphony Orchestra under Bernard Haitink's direction. They may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra: "Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Chamber Chorus and MIT Concert Choir, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, which he founded in 1977. Mr. Oliver recently recorded an album with the John Oliver Chorale for Koch International, to include three pieces written specifically for the Chorale—Bright Sheng's *Two Folksongs from Chinhai*, Martin Amlin's *Time's Caravan*, and William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. His recent appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic and Shinsei Chorus, and Mendelssohn's *Elijah* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony conducting debut at Tanglewood in 1985.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos

Carol Amaya
Annette Anfinrud
Emily J. Bender
Michele M. Bergonzi
Joanne Colella Boag
Sarah S. Brannen
Jennifer E. Brown
Susan Cavalieri
Jane Circle
Patricia Cox
Sara Daniello
Kumi Donaghue
Ann M. Dwelley
Martha R. Golub
Lillian Grayton
Amy G. Harris
Catherine Hatfield
Anne Keaney
Holly MacEwen Krafka
Nancy Kurtz
Barbara MacDonald
Charlotte C. Russell
Melanie W. Salisbury
Pamela Schweppe
Joan Pernice Sherman
Julia Steinbok
Mary Beth Stevens
Sarah J. Telford
Jennifer Wehr
Lisa M. White
Bernadette Yao-McEachern

Mezzo-sopranos

Samantha J. Adams
Debra A. Basile
Maisy Bennett
Betty B. Blume
Sharon Brown
Constance T. Cahill
Barbara Clemens
Sue Conte
Ethel Crawford
Diane Droste
Barbara Naidich Ehrmann
Paula Folkman
Dorrie A. Freedman
Jennifer L. French
Susan Ganter
Irene Gilbride
Alida Griffith
Deborah Gruber
Donna Hewitt-Didham
Diane Hoffman-Kim
Evelyn Eshleman Kern
Alice Lin
Gale Livingston
Judith Lyon-Mitchell
April Merriam
Roslyn Pedlar
Susan Quinn Pierce
Suzanne Reine
Sahoko Sato
Rachel Shetler
Linda Kay Smith
Julie Steinhilber
Dianne Terp
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TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed," which "any builder could accomplish without the



After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concert-goers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941), and for improved Tanglewood Music Center facilities. As of 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associ-



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ates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—provides a new venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the TMC's new Leonard Bernstein Campus, as described below.

Today Tanglewood annually draws more than 300,000 visitors. In addition to the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Prelude concerts and Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and in recent years a weekend of jazz has been added to close the summer. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Tanglewood provides much more than a setting for the concerts offered by the Boston Symphony Orchestra. It is also the site of the Tanglewood Music Center, one of the world's most influential centers for advanced musical study, and which has been maintained by the Boston Symphony Orchestra since its establishment in 1940 under the leadership of Serge Koussevitzky. With Leon Fleisher now in his tenth year as its Artistic Director, the Tanglewood Music Center continues to provide a wide range of specialized training and experience for young musicians from all over the world.

With the 1994 session this summer, the Tanglewood Music Center enters a new era. The newly constructed Seiji Ozawa Hall—along with its backstage facilities, Green Room, TMC orchestra library, and instrument storage space all located in the Leonard Bernstein Performers Pavilion—serves as the focal point of the new Leonard Bernstein Campus, which also encompasses the Leon Fleisher Carriage House with chamber music coaching studios and offices; the Aaron Copland Library, in a cottage adjacent to the refurbished carriage house; a new Rehearsal Hall; and additional coaching studios throughout the campus. With the inauguration of Seiji Ozawa Hall on July 7, 1994, and the opening of the Leonard Bernstein Campus this summer, all involved with the Tanglewood Music Center look toward the twenty-first century newly inspired, with a renewed sense of purpose.

The school opened formally on July 8, 1940, with speeches—Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World"—and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which was written for the ceremony and arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

The emphasis at the Tanglewood Music Center has always been not on sheer *technique,* which students learn with their regular private teachers, but on *making music.* Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music, vocal music, and the orchestral literature with talented fellow musicians under the coaching of a master-musician-teacher. Many of the pieces learned this way are performed in TMC recitals; each summer brings exciting performances by talented young professionals beginning a love affair with a great piece of music.

The Tanglewood Music Center Orchestra performs weekly in concerts covering the entire repertory under the direction of student conductors as well as members of the



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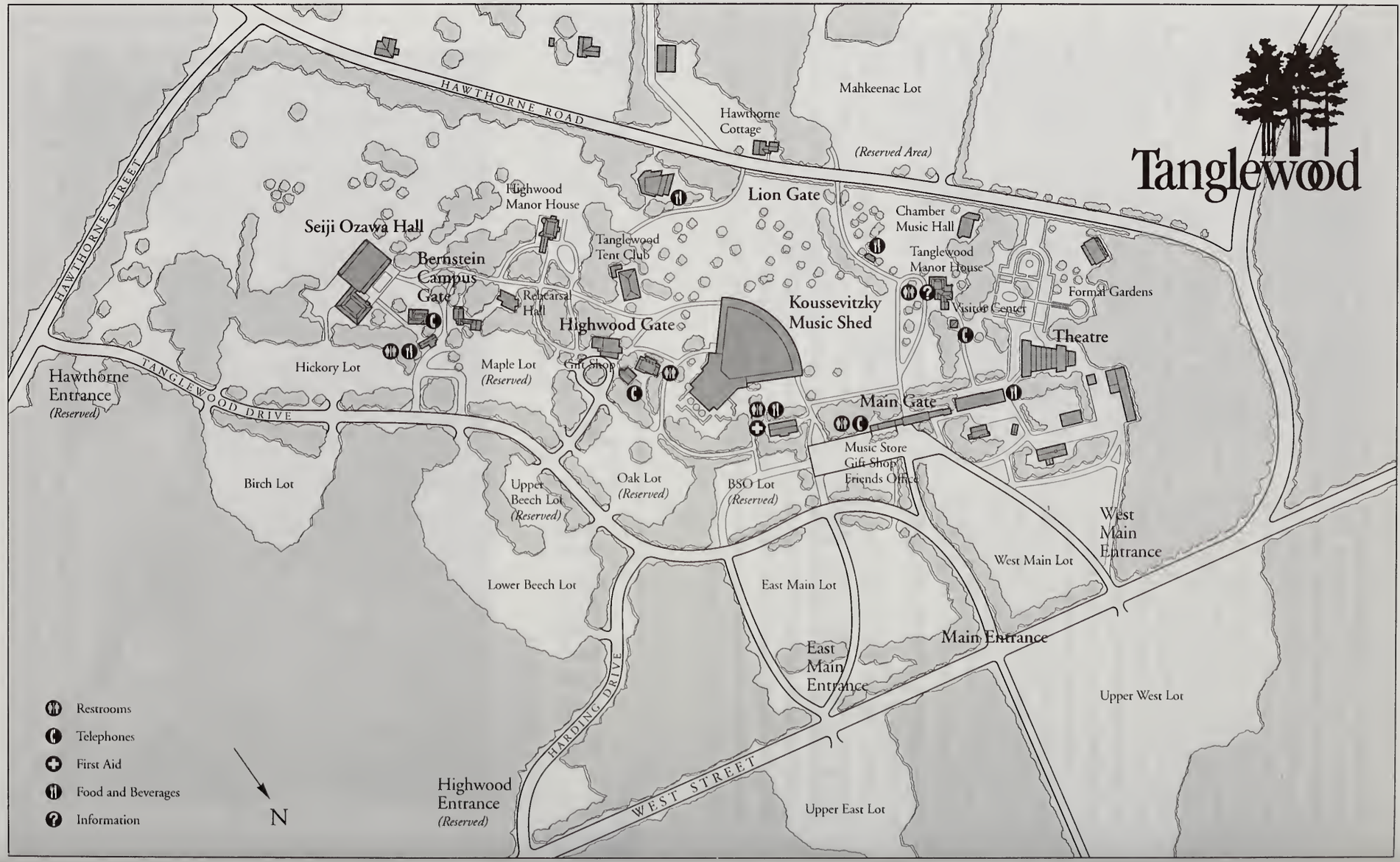
TMC faculty and guest conductors present at Tanglewood to lead BSO concerts. The quality of the TMC Orchestra, assembled for just eight weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of this annual corps of young people on the verge of professional careers as instrumentalists, singers, conductors, and composers. But it is worth noting that 20% of the members of the major orchestras in this country have been students at the Tanglewood Music Center, with that figure constantly rising.

Today there are three principal programs at the Tanglewood Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, singers, and composers. Other courses of instruction include the Conducting Class, from which members are selected for public performance, and the Phyllis Curtin Seminar for Singers. In 1966, educational programs at Tanglewood were extended to younger students, mostly of high-school age, when Erich Leinsdorf invited the Boston University School for the Arts to become involved with the Boston Symphony Orchestra's activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs that offer individual and ensemble instruction to talented younger musicians, with nine separate programs for performers and composers.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.



TMC Artistic Director Leon Fleisher working with the Tanglewood Music Center Orchestra


Tanglewood
HAWTHORNE ROAD
HAWTHORNE STREET
TANGLEWOOD DRIVE
HARDING DRIVE
WEST STREET
Mahkeenac Lot
Hawthorne Cottage
(Reserved Area)
Lion Gate
Highwood Manor House
Seiji Ozawa Hall
Tanglewood Tent Club
Chamber Music Hall
Tanglewood Manor House
Bernstein Campus Gate
Rehearsal Hall
Highwood Gate
Koussevitzky Music Shed
Visitor Center
Formal Gardens
Theatre
Hickory Lot
Maple Lot (Reserved)
Gift Shop
Hawthorne Entrance (Reserved)
Main Gate
Music Store
Gift Shop
Friends Office
Birch Lot
Upper Beech Lot (Reserved)
Oak Lot (Reserved)
BSO Lot (Reserved)
West Main Entrance
West Main Lot
Lower Beech Lot
East Main Lot
Main Entrance
East Main Entrance
Upper West Lot
Highwood Entrance (Reserved)
Upper East Lot
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Information
N

IN CONSIDERATION OF OUR PERFORMING ARTISTS AND PATRONS

Latecomers will be seated at the first convenient pause in the program. If you must leave early, kindly do so between works or at intermission.

Please refrain from smoking, eating, or drinking in the Music Shed and Concert Hall.

Please note that the use of audio or video recording equipment during concerts and rehearsals at Tanglewood is prohibited. Video cameras may not be carried into the Koussevitzky Music Shed or Seiji Ozawa Hall during concerts or rehearsals.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash may disturb other listeners as well as the performers.

Pagers and watch alarms should be switched off during the concert.

Thank you for your cooperation.

TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-1940. For weekly program information on all Tanglewood concerts and Tanglewood Music Center events, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on BSO concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call TICKETMASTER at (617) 931-2000 in Boston; (413) 733-2500 in western Massachusetts; (212) 307-7171 in New York City; or 1-800-347-0808 in other areas. Please note that there is a service charge for tickets purchased by phone.

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Concert Hall are not valid for specially priced events.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE, thanks to a generous grant from TDK, the world's largest manufacturer of audio and video tapes. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children admitted without charge must sit with their parent/guardian on the lawn, and that children under the age of five *must* be seated on the rear half of the lawn. Please note, too, that children under the age of five are not permitted in the Koussevitzky Music Shed or Seiji Ozawa Hall during concerts. The free ticket policy does not extend to Popular Artists concerts or to groups of children. Organized children's groups (15 or more) should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $11.50 and available at the Tanglewood box office.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the areas of the Main Gate and many of the parking areas.

PARKING FOR THE PHYSICALLY HANDICAPPED is available; please ask the parking attendants.

AUDIO SYSTEMS FOR THE HEARING IMPAIRED (portable FM-radio receivers with earphones) are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall. Please speak with an usher for more information.

REST ROOMS, WATER FOUNTAINS, AND PAY PHONES, INCLUDING FACILITIES FOR THE HANDICAPPED, may be located on the map opposite.

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MAIN GATE:
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Saturday: 9:30am to 4pm
6pm to closing of the grounds
Sunday: 10am to 6pm (Glass House)
noon to 6pm (Music Store)

HIGHWOOD GATE:
Closed during performances
Friday: 5:30pm to closing of the grounds
Saturday: 9:30am to 1 pm
6pm to closing of the grounds
Sunday: noon to 6pm
Weeknight concerts, Seiji Ozawa Hall:
7pm through intermission



THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate. PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate or Bernstein Gate for Concert Hall events.

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

FOOD AND BEVERAGES can be obtained in the cafeterias on either side of the lawn and at other locations as noted on the map. Visitors are invited to picnic before concerts.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Daytime hours are 10 a.m. to 4 p.m. Monday through Friday, 9 a.m. to 4 p.m. on Saturday, and 10 a.m. to 6 p.m. on Sunday. Evening hours are from 5:30 p.m. until the grounds close on Friday, from 6 p.m. on Saturday, and from 7 p.m. on Ozawa Hall concert nights. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

THE TANGLEWOOD MUSIC STORE, adjacent to the Main Gate and operated by the Boston Symphony Orchestra, stocks music books, recordings, scores, sheet music, and musical supplies. Whenever available, records and cassettes feature the repertory and artists heard at Tanglewood concerts. Except on Sunday, when it is open from noon to 6 p.m., the Tanglewood Music Store's hours are the same as those for the gift shops.

The Boston Symphony Orchestra and the Tanglewood Music Center are funded in part by the National Endowment for the Arts, and by the Massachusetts Cultural Council, a state agency.

Tanglewood Visitor Center

This summer Tanglewood opens a Visitor Center on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center will provide information on all aspects of Tanglewood and inform visitors about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate. This exhibit is an expanded version of the display formerly housed at the Hawthorne Cottage near the Lion Gate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, Visitor Center hours are 10 a.m. to 4 p.m. Monday through Friday; 9 a.m. to 4 p.m. on Saturday; 6 p.m. until twenty minutes after the end of concerts on Friday and Saturday nights; and from 1 p.m. to 5 p.m. on Sunday. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

Tanglewood program photo credits: Boston Symphony Archives, Roger Farrington, Lincoln Russell, Walter H. Scott, Christian Steiner, Whitestone Photo



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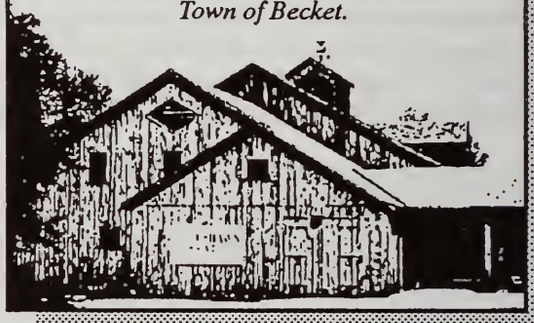
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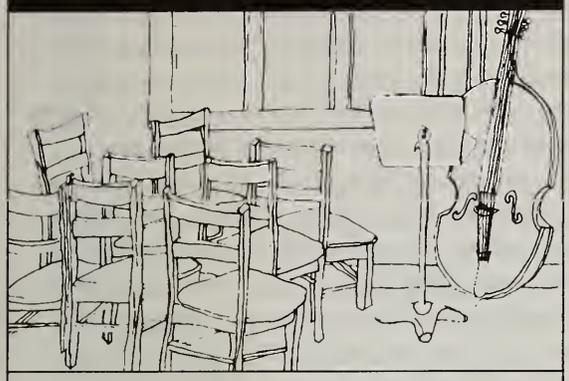
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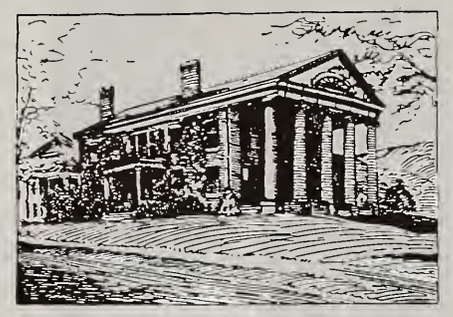
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Tanglewood Music Center

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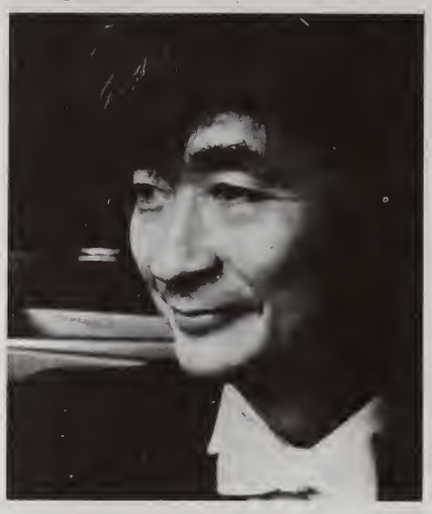
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SEIJI OZAWA



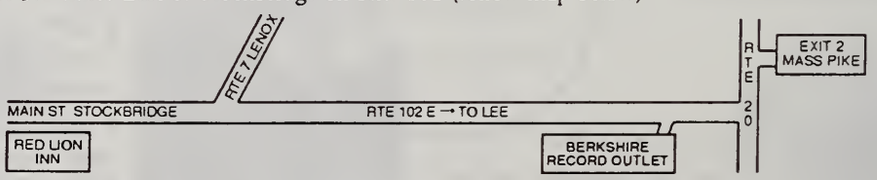
This season Seiji Ozawa celebrates his twentieth anniversary as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his twenty years as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on seven occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and further tours in 1984, 1988, and 1991. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on four occasions since 1978, most recently in December 1989, as part of a tour that also included the BSO's first concerts in Hong Kong. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, a tour to the midwestern United States in March 1983, and an eight-city tour spanning the continent in the spring of 1991.

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In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho Gakuen School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, and the Toronto Symphony, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He won an Emmy award for the Boston Symphony Orchestra's PBS television series "Evening at Symphony."

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies (the Third and Sixth having been recorded for future release), Mahler's *Kindertotenlieder* with Jessye Norman, Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. Recordings on Deutsche Grammophon include Tchaikovsky's *Nutcracker*; violin concertos of Bartók and Moret with Anne-Sophie Mutter; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame* with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, on Sony Classical; Strauss's *Don Quixote* with Yo-Yo Ma, Mendelssohn's Violin Concerto with Isaac Stern, and music of Berlioz and Debussy with Frederica von Stade, on Sony Classical/CBS Masterworks; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.



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SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot

BOSTON SYMPHONY ORCHESTRA 1993-94

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Malcolm Lowe
Concertmaster
Charles Munch chair

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair

Victor Romanul
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair

Laura Park
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Leo Panasevich
Carolyn and George Rowland chair

Gottfried Wilfinger
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Alfred Schneider
Muriel C. Kasdon and Marjorie C. Paley chair

Raymond Sird
Ruth and Carl Shapiro chair

Ikuko Mizuno

Amnon Levy
Theodore W. and Evelyn Berenson Family chair

*Jerome Rosen

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

Second Violins

Marylou Speaker Churchill
Principal
Fahnestock chair

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Harvey Seigel

*Nancy Bracken

*Aza Raykhtsaum

Ronan Lefkowitz

*Bonnie Bewick

*James Cooke

§Joseph Conte

§Joseph Scheer

§Lisa Crockett

Violas

Rebecca Young
Principal
Charles S. Dana chair

Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

**Participating in a system of rotated seating*

‡*On sabbatical leave*

§*Substituting, Tanglewood 1994*



Robert Barnes
Burton Fine
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka
§ Emily Bruell

Cellos
Jules Eskin
Principal
Philip R. Allen chair
Martha Babcock
Assistant Principal
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
*Robert Ripley
Richard C. and Ellen E. Paine chair, fully funded in perpetuity
Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
*Ronald Feldman
Charles and JoAnne Dickinson chair
*Jerome Patterson
*Jonathan Miller
*Owen Young
John F. Cogan, Jr., and Mary Cornille chair

Basses
Edwin Barker
Principal
Harold D. Hodgkinson chair
Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Leith Family chair, fully funded in perpetuity
John Salkowski
Joseph and Jan Brett Hearne chair
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy

Flutes
———
Principal
Walter Piston chair
———
Assistant Principal
Marian Gray Lewis chair, fully funded in perpetuity
Fenwick Smith
Acting Assistant Principal
Myra and Robert Kraft chair
§ Catherine Payne

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Principal
Mildred B. Remis chair
Wayne Rapier
Keisuke Wakao
Assistant Principal

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
———
Principal
Ann S.M. Banks chair
Thomas Martin
Acting Principal
William R. Hudgins
Acting Assistant Principal
§ Julie Vaverka

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair
Roland Small
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
Charles Kavalovski
Principal
Helen Sagoff Slosberg chair
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Associate Principal
Thomas Rolfs

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
‡Everett Firth
Sylvia Shippen Wells chair

Percussion
Thomas Gauger
Peter and Anne Brooke chair
Frank Epstein
Peter Andrew Lurie chair
J. William Hudgins
Timothy Genis
Assistant Timpanist

Harps
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Principal
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

Librarians
Marshall Burlingame
Principal
William Shisler
James Harper

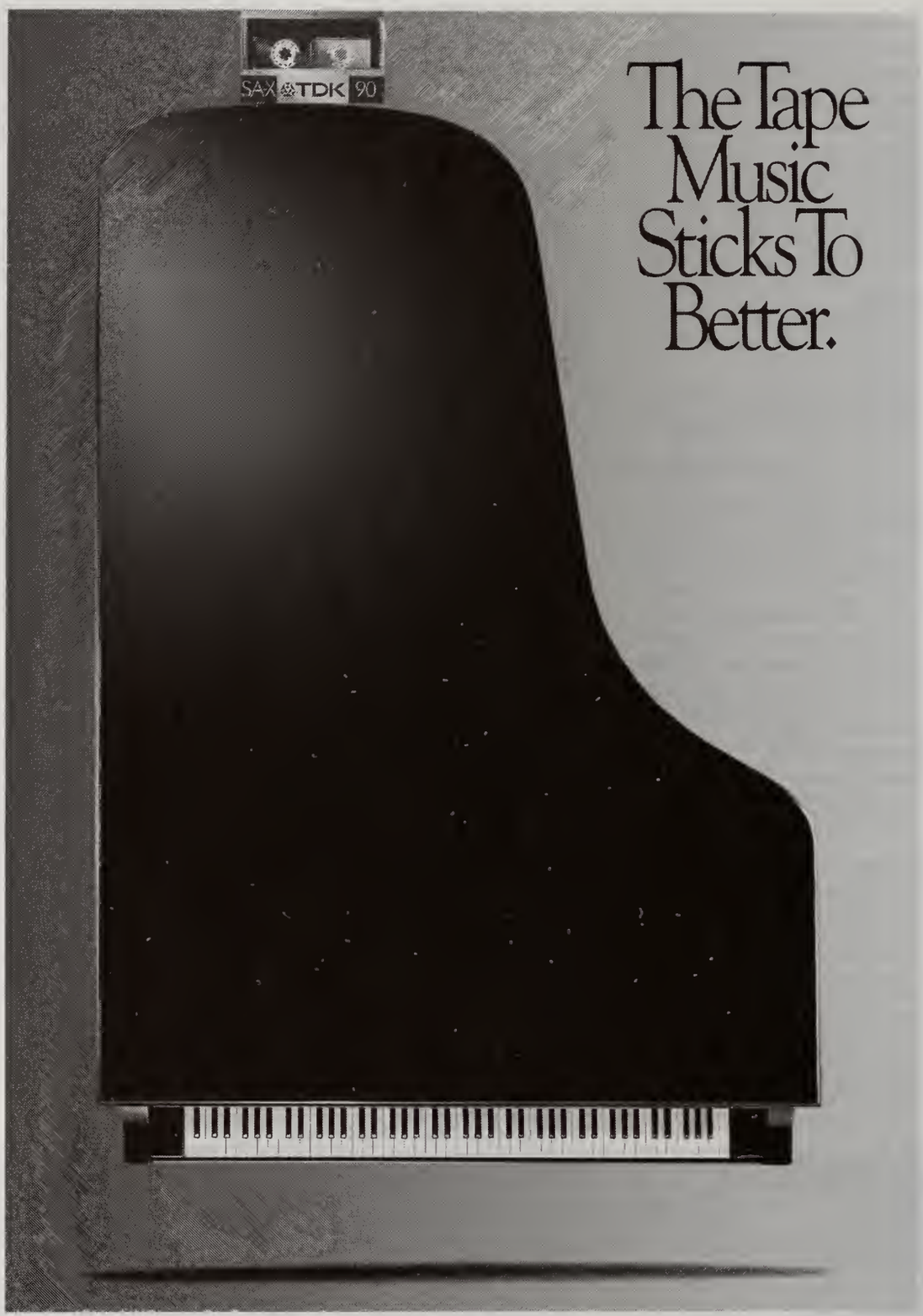
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A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 113th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players; and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).



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In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Now celebrating his twentieth anniversary as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser. He had previously been appointed an artistic director of the Tanglewood Festival, in 1970. During his tenure as music director Mr. Ozawa has continued to maintain the orchestra's reputation at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a recent series of commissions from composers including Henri Dutilleux, Lukas Foss, Alexander Goehr, John Harbison, Hans Werner Henze, and Yehudi Wyner. Under his direction the orchestra has also expanded its recording activities, to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World labels.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.



Seiji Ozawa, the Boston Symphony Orchestra, and the Tanglewood Festival Chorus at Symphony Hall, September 1989

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ANDRÉ PREVIN, piano

SCHUBERT
Ganymed, D.328
Lied der Mignon (Kennst du das Land?), D.321
Lied der Mignon (Nur wer die Sehnsucht kennt), D.877, No. 4
Die Forelle, D.550
Im Abendrot, D.799
Gretchen am Spinnrade, D.118

SIBELIUS
Vilse, Opus 17, No. 1
Säf, säf, susa, Opus 36, No. 4
Damenten på marssnön, Opus 36, No. 6
Flickan kom ifrån sin älsklings möte, Opus 37, No. 5

INTERMISSION

PREVIN
Miss Sallie Chisum Remembers Billy the Kid (world premiere)

BARBER
Hermit Songs, Opus 29
At Saint Patrick's Purgatory
Church Bell at Night
St. Ita's Vision
The Heavenly Banquet
The Crucifixion
Sea-Snatch
Promiscuity
The Monk and his Cat
The Praises of God
The Desire for Hermitage

Please withhold applause until after each *group* of songs.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

Texts and translations begin on page 4.

Baldwin piano

Notes

One of **Franz Schubert**'s (1797-1828) most important contributions was the creation of a new genre of song that far surpassed his splendid forerunners Mozart and Haydn, both of whom wrote a few songs that seem to prefigure Schubert's approach. Melody is central to song, and Schubert's melodies boast a rare and wonderful simplicity and directness—to such a degree that many have become virtual folk songs in German-speaking countries. But what was quite new in his songs, rarely attempted by earlier composers, was the significance of the accompaniment, now called upon to build a world of expression around the voice, to suggest depths only hinted at in the words or the melody, to allow for rich irony or to create instantaneous changes of mood with a sudden chord or striking new texture. Goethe's poem *Ganymed* is an expression of pantheism, characteristic of that writer's early nature poetry. Schubert's setting, which comes from March 1817, recreates every image—the serene morning, the gentle breeze, the call of the nightingale—in musical gestures of great freshness that open finally to a rapturous arching line that evokes infinity.

Mignon is the mysterious Italian girl whom the title character in Goethe's novel *Wilhelm Meisters Lehrjahre* ("Wilhelm Meister's Apprenticeship") buys from a brutal guardian who makes her perform with a sideshow. Her yearnings and her tragic fate give rise to several songs in the novel; these have been set to music by many composers. *Kennst du das Land?* is placed at the beginning of Book 3 of Goethe's novel; each of the stanzas provides a clue to Mignon's mysterious background. Schubert's setting, composed when he was eighteen, in October 1815, adopts the basic outline and key of a setting that Beethoven had made; perhaps that is why he never published the song in his lifetime, but it has its own special features, including the wistful question, "*Kennst du es wohl?*" ("Do you know it perhaps?"). *Nur wer die Sehnsucht kennt*, Mignon's expression of an indefinable search for something nobler and better than the world she inhabited, is among the most famous of all Goethe's lyrics and among the most frequently set to music. Schubert himself set it no less than four times; the latest version, to be heard here, dates from 1826. It is wonderfully simple, yet marvelously evokes Mignon's innocent longing.

Die Forelle is a splendid example of Schubert's ability to turn a rather smug, moralizing poem (by Christian Friedrich Schubart) into a great song, with a melody having the directness of folk song and the accompaniment richly pictorial. Its popularity



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induced Schubert to use the tune as the basis of a set of variations in his *Trout* Quintet. Carl Lappe, author of the text to *Im Abendrot*, was the most distinguished poet of Pommerania. *Im Abendrot* uses silence and long-sustained vocal phrases to turn the poet's text into a solemn hymn on the transitoriness of human happiness. *Gretchen am Spinnrade* was Schubert's first great song, setting words from Goethe's *Faust*, in which Gretchen spins and recalls obsessively the man with whom she has fallen in love. Schubert's music reveals a more profound understanding of erotic love than an eighteen-year-old boy has any right to know.

Jean Sibelius (1865-1957) composed more than one hundred songs, but outside of Scandinavia they remain almost entirely unknown, largely, no doubt because of unfamiliarity with the language on the part of singers. We think of the composer almost entirely as a symphonist. But he was also, in his early years, a particularly successful composer of incidental music, where he displayed that striking ability to evoke atmosphere with the simplest musical means that is also a characteristic of his best songs. The songs to be heard here span the years 1894 to 1901, thus interlocking with the beginning of Sibelius's career as a symphonist (the First Symphony dates from 1899, and he started working on the Second in 1901).

Barbara Bonney happened to hear a cello piece that **André Previn** (b.1929) had written for Yo-Yo Ma. Liking what she heard, and knowing that Previn had composed a song cycle for Kathleen Battle (*Honey and Rue*, which Ms. Battle sang at Tanglewood last year), she asked him if he would compose something for her. By way of suggesting subject matter, she mentioned the possibility that she might be a distant relative of the notorious Billy the Kid (William H. Bonney) and pointed Previn to a collection of poems that had been written about that colorful outlaw. As it turned out, he did not find the poems suitable as song texts, but he did come across a collection of memories of Billy the Kid by women who had loved him. One of these, Miss Sallie Chisum, expressed herself with such warmth and pungency that Previn was at once attracted to the character. Some of her comments were extremely short—barely a sentence or two in length. So, rather than compose a cycle of tiny songs, Previn decided to gather the texts into a group for a single, more substantial musical number, heard here in its first performance.

Samuel Barber's (1910-1981) *Hermit Songs* were commissioned by the Elizabeth Sprague Coolidge Foundation. Leontyne Price gave the first performance, with the composer at the piano, at the Library of Congress on October 30, 1953. The texts are translations of Latin originals written into the margins of manuscripts by anonymous monks and scholars between the eighth and thirteenth centuries. As the composer noted in his preface, "They are small poems, thoughts or observations, some very short, and speak in straightforward, droll, and often surprisingly modern terms of the simple life these men led, close to nature, to animals, and to God."

—Steven Ledbetter

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FRANZ SCHUBERT

Ganymed, D.544 (1817)

Wie im Morgenglanze
du rings mich anglühst,
Frühling, Geliebter!
Mit tausendfacher Liebeswonne
sich an mein Herze drängt
deiner ewigen Wärme
heilig Gefühl,
unendliche Schöne!

Dass ich dich fassen möcht
in diesen Arm!
Ach, in deinem Busen
lieg ich und schmachte,
und deine Blumen, dein Gras
drängen sich an mein Herz.

Du kühlst den brennenden
Durst meines Busens,
lieblicher Morgenwind!
Ruft drein die Nachtigall
liebend nach mir aus dem Nebeltal.

Ich komm, ich komme!
Ach, wohin, wohin?

Hinauf! strebt's hinauf.
Es schweben die Wolken
abwärts, die Wolken
neigen sich der sehnenden Liebe.
Mir! Mir!
In euerm Schosse
aufwärts!
Umfangend, umfangen!
Aufwärts an deinen Busen,
All-liebender Vater!

—Johann Wolfgang von Goethe

Ganymede

In the morning splendor,
how you glow around me,
Spring, Beloved!
With thousandfold raptures of love
there pours into my heart
the sacred sense
of your eternal warmth,
infinite beauty!

Oh, that I might hold you
in my arms!
Ah, on your breast
I lie, I languish,
and your flowers, your grass
press their way to my heart.

You cool the burning
thirst of my soul,
fair morning wind!
The nightingale calls to me
lovingly from the misty valley.

I come, I come!
Ah, whither, whither?

Upward! Upward I strive.
The clouds float
downwards, the clouds
yield before the yearning love.
To me! To me!
In your lap
upwards!
Embracing, embraced!
Upwards to your bosom,
all-loving Father!

Lied der Mignon (Kennst du das Land?), D.321 (1815)

Kennst du das Land, wo die Zitronen blühn,
Im dunklen Laub die Gold-Orangen glühn,
Ein sanfter Wind vom blauen Himmel weht,
Die Myrte still und hoch der Lorbeer steht,
Kennst du es wohl?
Dahin! Dahin
Möcht' ich mit dir, o mein Geliebter, ziehn.

Kennst du das Haus? Auf Säulen ruht sein Dach,
Es glänzt der Saal, es schimmert das Gemach,

Mignon's Song (Do you know the land?)

Do you know the land where lemon trees bloom,
Where golden oranges glow amid dark leaves?
A soft wind blows from the blue heaven,
The myrtle stands silent, the laurel tall:
Do you know it?
There, o there
I'd love to go with you, my beloved.

Do you know the house? On pillars rests its roof,
The hall gleams, the chamber shimmers,

Und Marmorbilder stehn und sehn mich an:
Was hat man dir, du armes Kind, getan?
Kennst du es wohl?
Dahin! Dahin
Möcht' ich mit dir, o mein Beschützer, ziehn.

Kennst du den Berg und seinen Wolkensteg?
Das Maultier sucht im Nebel seinen Weg;
In Höhlen wohnt der Drachen alte Brut;
Es stürzt der Fels und über ihn die Flut,
Kennst du ihn wohl?
Dahin! Dahin
Geht unser Weg! o Vater, laß uns ziehn!

And marble statues stand and look upon me:
What have they done to you, you poor child?
Do you know it?
There, o there
I'd love to go with you, my guardian!

Do you know the mountain and its clouded path?
The mule seeks its way through the mist,
In caves the ancient brood of dragons dwells;
The rock falls sharply, and over it the flood.
Do you know it?
There, o there
is our way! O father, let us go!

Lied der Mignon (Nur wer die Sehnsucht kennt), D.877/4 (1826)

Nur wer die Sehnsucht kennt,
Weiss, was ich leide!
Allein und abgetrennt
Von aller Freude
Seh' ich ans Firmament
Nach jener Seite.
Ach! der mich liebt und kennt,
Ist in der Weite.
Es schwindelt mir, es brennt
Mein Eingeweide.
Nur wer die Sehnsucht kennt,
Weiss, was ich leide!
—Goethe

Mignon's song (Only one who knows longing)

Only one who knows longing
knows what I suffer!
Alone and cut off
from all joy,
I search the sky
in that direction.
Ah! he who loves and knows me
is far away.
I grow faint, I burn
within.
Only one who knows longing
knows what I suffer.

Die Forelle, D.550 (early 1817?)

In einem Bächlein helle,
Da schoss in froher Eil
Die launische Forelle
Vorüber wie ein Pfeil.
Ich stand an dem Gestade
Und sah in süsser Ruh
Des muntern Fischleins Bade
Im klaren Bächlein zu.

Ein Fischer mit der Rute
Wohl an dem Ufer stand,
Und sah's mit kaltem Blute,
Wie sich das Fischlein wand.
Solang dem Wasser Helle,
So dacht ich, nicht gebricht,
So fängt er die Forelle
Mit seiner Angel nicht.

The Trout

In a sparkling stream
there darted in merry haste
the playful trout,
swift as an arrow.
I stood on the bank
and watched contentedly
the cheerful little fish's swim
in the clear water.

A fisherman with his rod
stood on the bank,
and watched cold-bloodedly,
as the fish swam to and fro.
As long as the water stays clear,
I thought,
he will never catch the trout
with his line.

Please turn the page quietly.

Doch endlich ward dem Diebe
Die Zeit zu lang. Er macht
Das Bächlein tückisch trübe,
Und eh ich es gedacht,
So zuckte seine Rute,
Das Fischlein zappelt dran,
Und ich mit regem Blute
Sah die Betrog'ne an.

—Christian Friedrich Daniel Schubart

But finally the thief became
impatient. He treacherously
muddied the stream,
and before I realized it,
the rod jerked,
the little fish writhed on it;
my blood was stirred
as I beheld the victim of deceit.

Im Abendrot (Lappe)

O wie schön ist deine Welt,
Vater, wenn sie golden strahlet,
Wenn dein Glanz herniederfällt,
Und den Staub mit Schimmer malet;
Wenn das Rot, das in der Wolke blinkt,

In mein stilles Fenster sinkt.

Könnt ich klagen, könnt ich zagen,
Irre sein an dir und mir?
Nein, ich will im Busen tragen,
Deinen Himmel schon allher,
Und dies Herz, eh' es zusammenbricht,
Trinkt noch Glut und schlürft
noch Licht.

—Carl Lappe

In the Sunset Glow

Oh how beautiful is Thy world,
Father, when it shines all golden!
when Thy splendor descends
and paints even the dust with shimmer,
and when the red glow that shines in the
clouds,
falls upon my quiet window.

Could I complain? Could I fear?
Be mistaken about Thee and me?
No, I shall carry in my bosom
Thy Heaven which is already here.
And this heart of mine, before it breaks,
will still drink in this glow and quaff
more of this light.

Gretchen am Spinnrade, D.118 (1814)

Meine Ruh ist hin,
Mein Herz ist schwer,
Ich finde sie nimmer
Und nimmermehr.

Wo ich hin nicht hab,
Ist mir das Grab,
Die ganze Welt
Ist mir vergällt.

Mein armer Kopf
Ist mir verrückt
Mein armer Sinn
Ist mir zerstückt.

Nach ihm nur schau ich
Zum Fenster hinaus,
Nach ihm nur geh ich
Aus dem Haus.

Sein hoher Gang,
Sein' edle Gestalt,
Seines Mundes Lächeln,
Seiner Augen Gewalt.

Gretchen at the Spinning-Wheel

My peace is gone,
my heart is heavy,
never shall I find
peace again, never again.

Where I have him not,
it is like a grave to me,
the entire world
has turned to gall.

My poor head
is crazed,
my poor senses
shattered.

Only for him do I gaze
out of the window,
only for him do I go
out of the house.

His firm walk,
his noble form,
the smile on his mouth,
the power of his eyes,

Und seiner Rede
Zauberfluss,
Sein Händedruck,
Und ach, sein Kuss!

Mein Busen drängt
Sich nach ihm hin.
Ach dürft ich fassen
Und halten ihn,

Und küssen ihn,
So wie ich wollt,
An seinen Küssen
Vergehen sollt!

—Johann Wolfgang von Goethe

and the magic flow
of his speech,
the press of his hand,
and, ah, his kiss!

My heart yearns
for him.
Ah, could I but clasp him
and hold him,

and kiss him,
just as I'd like to do—
and in his kisses
pass away!

JEAN SIBELIUS

Vilse, Opus 17, No. 1

Vi gingo väl vilse ifrån hvarann

hvar togo de andra vägen?
Jag ropar i skogen hvad jagkan
men du står och låtsar förlägen.

Blott eko det svarar: hallå, hallå!
Och gäckande skrattar en skata,
men himmeln blir plötsligen dubbelt så blå,
och vi höra upp att prata.

Säg, skulle din puls slå takt till min,

när samtalet går, så staccato?
Min kärlek, min kärlek tar våldsamt mitt sinn',
jag glömmer att känna som Plato.

Jag ser i ditt öga, jag forskar och ser,
pupillerna vidgas och slutas;
och när du ett ögonblick strålande ler:
då kunde ett helgon mutas.

We wandered too far now we're lost in the wood,
we've left our companions behind us.
But though I have called as loud as I could,
I really don't want them to find us.

The echo returns my: halloo, halloo!
The mocking bird's laugh seems to trail us,
but look at the sky: it is bluer than blue,

and our words begin to fail us.

Say, does not your heart sometimes flutter, too,
with a strangely irregular motion?
My darling, my darling, this feeling for you

is not just platonic devotion.

I search in your eye to find out if you care,
I try to interpret your glances;
oh, faced with your laughter so radiantly fair,
a Saint would be taking chances.

Säf, säf, susa, Opus 36, No 4

Säf, säf, susa,
våg, våg, slä,
I sägen mig hvar Ingalill
den unga mande gå?

Hon skrek som en ving skjuten and,
när hon sjönk i sjön, det var
när sista vår stod grön.

Reed, reed, rustle,
dash, dash, spray!
Oh, tell me where sweet Ingahill
now takes her lonely way?

She scream'd like a wing-broken bird,
when she sank from sight last spring
when all was green and bright.

Please turn the page quietly.

De voro henne gramse vid Östanålid,

det tog hon sig så illa vid.
De voro henne gramse for gods och gull

och för hennes unga kärleks skull.

De stucko en ögonsten med tagg,
de kastade smuts i en liljas dagg.

Så sjungen, sjungen sorgsång,
I sorgsna vågor små,
säf, säf, susa,
våg, våg, slå!

They spent their wrath upon her at Östanålid,
ah, ill the day that saw the deed!
They coveted her lands and her wealth in store,
to capture her tender love they swore.

With thorns they bereft her of sight,
the dew of the lilly was sullied with blight.

So sing now sing her death song,
ye waves in mournful lay,
reed, reed, rustle,
dash, dash, spray!

Demanten på marssnön, Opus 36, No. 6

På drifvans snö där glimmar en diamant så klar.
Ej fans en tår, en pärla, som högre skimrat har.
Utaf en hemlig längtan hon blänker himmelskt så.
hon blickar emot solen, där skönden ses uppgå.

Vid foten af dess stråle till bedjande hon står
och kysser den i kärlek och smälter i en tår.
O, sköna lott att älska det högsta lifvet ger,
att stråla i dess solblick och dö, när skönst den kär!

A diamond glitters brightly on freshly fallen snow.
There are no tears more brilliant, no pearls that shimmer so.
And filled with secret longing, the diamond's crystal eye
is flashing towards the sunrise, that warms the eastern sky.

It glows with adoration before those rays so clear
embracing their reflection and melting to a tear.
Oh, happy are those lovers who worship what is most high,
and sparkle in the sunlight and thus adoring, die!

Flickan kom ifrån sin älsklings möte, Opus 37, No. 5

Flickan kom ifrån sin älsklings möte,
kom med röda händer.
Modern sade: "Hvaraf rodna dina händer flicka?"
Flickan sade: "Jag har plockat rosor
och på tornen stungit mina händer."

Åter kom hon från sin älsklings möte,
kom med röda läppar.
Modern sade: "Hvaraf rodna dina läppar, flicka?"
Flickan sade: "Jag har ätit hallon
och med saften målat mina läppar."

Åter kom hon från sin älsklings möte,
kom med bleka kinder.
Modern sade: "Hvaraf blekna dina kinder flicka?"

From her lover's tryst a girl came homeward,
came with crimson fingers.
Said her mother: "What has made your fingers crimson, daughter?"
Then she answered: "I was plucking roses,
'twas a little thorn that pricked my finger."

From her tryst again the girl came homeward,
came with lips all crimson.
Said her mother: "What has made your lips so crimson, daughter?"
Then she answered: "I was eatings berries
'twas the juice that stained my lips so crimson."

Yet again from trysting came she homeward, with cheeks so ashen.
Said her mother: "What has made your cheeks so ashen, daughter?"

Flickan sade: "Red en graf o moder!
Gömmig der och stall ett kors der öfver,
och på korset rista, som jag säger:

En gäng kom hon hem med röda
händer,
tyde rodnat mellan älskarus händer.
En gång kom hon hem med röda läppar,
ty de rodnat under älskarns läppar.

Senast kom hon hem med bleka kinder,
ty de bleknat genom älskans otro!"

Then she answered: "Dig a grave oh mother!
Hide me there and set a cross above it,
on the cross then cut the words I tell you:

"Homeward once she came with crimson
fingers,
crimson were they from her lover's fingers.
Then again she came with lips all redden'd.
redden'd were they by her lover's kisses.

Last of all she came with cheeks all ashen,
turn'd to ashes by her lover's falsehood!"

ANDRÉ PREVIN
Miss Sallie Chisum Remembers Billy the Kid

Text by Michael Ondaatje

Billy the Kid would come in often
and sometimes stayed for a week or two.
I remember how frightened I was
the first time he came.

As far as dress was concerned
he always looked as if he had just stepped
out of a bandbox.
In broad-brimmed white hat,
dark coat and vest,
grey trousers worn over his boots,
a grey flannel shirt and black four-in-hand
tie
and sometimes would you believe it?
A flower in his lapel.

I suppose it sounds absurd to speak of such
a character as a gentleman,
but from beginning to end of our long
relationship,
in all his personal relations with me
He was the pink of politeness
and as courteous a little gentleman as I
ever met.

There was a brook full of fish that ran
under the house
across a corner of the kitchen
and I often sat on the back porch
in a rocking chair,
with Billy to bait my hook for me,
and caught a string of perch for dinner.

Pat Garrett, a tremendously tall man,
Despite his crooked mouth
and crooked smile which made his whole
face seem crooked.
He was a remarkably handsome man.

I knew both these men intimately.
There was good mixed in with the bad in
Billy the Kid
and bad mixed in with the good in Pat
Garrett.
No matter what they did in the world
or what the world thought of them,
They were my friends.
Both were worth knowing.

Billy the Kid would come in often
and sometimes stayed for a week or two.

SAMUEL BARBER
Hermit Songs, Opus 29

At Saint Patrick's Purgatory
(13th century)

Pity me on my pilgrimage to Loch Derg!
O King of the churches and the bells
bewailing your sores and your wounds,
But not a tear can I squeeze from my eyes!
Not moisten an eye after so much sin!
Pity me, O King!
What shall I do with a heart that seeks only its own ease?
O only begotten Son by whom all men were made,
who shunned not the death by three wounds,
pity me on my pilgrimage to Loch Derg
and I with a heart not softer than a stone!

Church Bell at Night
(12th century)

Sweet little bell, struck on a windy night,
I would liefer keep tryst with thee
Than be
with a light and foolish woman.

St. Ita's Vision
(Attributed to Saint Ita, 8th century)

"I will take nothing from my Lord," said she,
"unless He gives me His Son from Heaven
in the form of a Baby that I may nurse Him."
So that Christ came down to her
in the form of a Baby and then she said:
"Infant Jesus, at my breast,
Nothing in this world is true
Save, O tiny nursling, You.
Infant Jesus, at my breast,
By my heart every night,
You I nurse are not
A churl but were begot
On Mary the Jewess by Heaven's Light.
Infant Jesus, at my breast,
what King is there but You who could
Give everlasting Good?
wherefor I give my food.
Sing to Him, maidens, sing your best!
There is none that has such right
To your song as Heaven's King
Who every night
is infant Jesus at my breast."

The Heavenly Banquet
(Attributed to St. Brigid, 10th century)

I would like to have the men of Heaven in my own house;
with vats of good cheer laid out for them.
I would like to have the three Marys, their fame is so great.
I would like people from every corner of Heaven.
I would like them to be cheerful in their drinking.
I would like to have Jesus sitting here among them.
I would like a great lake of beer for the King of Kings.
I would like to be watching Heaven's family
Drinking it through all eternity.

The Crucifixion
(From *The Speckled Book*, 12th century)

At the cry of the first bird
They began to crucify Thee, O Swan!
Never shall lament cease because of that.
It was like the parting of day from night.
Ah, sore was the suffering borne
By the body of Mary's Son,
But sorer still to Him was the grief
Which for His sake
Came upon His Mother.

Sea-Snatch
(8th-9th century)

It has broken us, it has crushed us, it has drowned us,
O King of the starbright Kingdom of Heaven;
the wind has consumed us, swallowed us,
as timber is devoured by crimson fire from Heaven.
It has broken us, it has crushed us, it has drowned us,
O King of the starbright Kingdom of Heaven!

Promiscuity
(9th century)

I do not know with whom Edan will sleep,
but I do know that fair Edan will not sleep
alone.

The Monk and his Cat
(8th or 9th century)

Pangur, white Pangur,
How happy we are
Alone together,
Scholar and cat.
Each has his own work to do daily;
For you it is hunting, for me study.
Your shining eye watches the wall;
my feeble eye is fixed on a book.
You rejoice when your claws
Entrap a mouse;
I rejoice when my mind
Fathoms a problem.
Pleased with his own art,
Neither hinders the other;
Thus we live ever
Without tedium and envy.
Pangur, white Pangur,
How happy we are
Alone together,
Scholar and cat.

The Praises of God
(11th century)

How foolish the man
Who does not raise
His voice and praise
With joyful words,
As he alone can,
Heaven's High King.
To Whom the light birds
With no soul but air,
All day, everywhere
Laudation sing.

The Desire for Hermitage
(8th-9th century)

Ah! To be all alone in a little cell with
nobody near me;
beloved that pilgrimage before the last
pilgrimage to Death.
Singing the passing hours to cloudy Heaven;
feeding upon dry bread and water from the
cold spring.
That will be an end to evil when I am alone
in a lovely little corner among tombs
far from the houses of the great.
Ah! to be all alone in a little cell,
to be alone, all alone:
Alone I came into the world,
alone I shall go from it.

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Tanglewood
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SEIJI OZAWA HALL
TANGLEWOOD

Prelude Concert

Friday, August 26, at 6:30
Florence Gould Auditorium, Seiji Ozawa Hall

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

with FRANK CORLISS and DONALD BERMAN, pianos

ALL-BRAHMS PROGRAM

Texts and Translations

Seven Songs for unaccompanied mixed chorus, Opus 62

Rosemary
Of Old Love Songs
Night in the Forest
Your gentle heart
All my heart's thoughts
A wind blows
Gone is happiness and content

Schaffe in mir, Gott, ein rein Herz, Motet for five-part unaccompanied mixed chorus, Opus 29, No. 2

from *Neue Liebeslieder Walzer*, Opus 65, for four voices and two pianos

Give up all thought of rescue
Dark shadows of night
From the mountains, wave on wave
Soft grasses in the preserve
Dark forest, your shade is so gloomy!
No, beloved, don't sit so near me!
Flaming eyes, dark hair
Conclusion

Baldwin piano

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

Seven Songs, Opus 62

1. Rosmarin

Es wollt die Jungfrau früh aufstehn,
wollt in des Vaters Garten gehn.
Rot Röslein wollt sie brechen ab,
davon wollt sie sich machen
ein Kränzlein wohl schön.

Es sollt ihr Hochzeitskränzlein sein:
"Dem feinen Knab, dem Knaben mein.
Ihr Röslein rot, ich brech euch ab,
davon will ich mir winden
ein Kränzlein so schön."

Sie ging im Grünen her und hin,
statt Röslein fand sie Rosmarin:
"So bist du, mein Getreuer, hin!
Kein Röslein ist zu finden,
kein Kränzelein so schön."

Sie ging im Garten her und hin,
statt Röslein brach sie Rosmarin:
"Das nimm du, mein Getreuer, hin!
Lieg bei dir unter Linden
mein Totenkränzlein schön."

1. Rosemary

A maiden rose early
to go into her father's garden.
She wanted to pluck a red rose,
from which she wished to make
a lovely garland.

It was to be her wedding garland:
"For the fine fellow, for my boy.
You red rose, I pluck you,
and from you I shall twine
a garland so fair."

She went all over the garden,
but instead of a rose found rosemary:
"So are you dead, my true one?
No rose is to be found,
no garland so fair."

She went all over the garden,
instead of roses, she plucked rosemary:
"Accept this, my true one.
May it lie with you under the linden,
my funeral garland fair."

2. Von alten Liebesliedern

Spazieren wollt ich reiten
der Liebsten vor die Tür,
sie blickt nach mir von weitem
und sprach mit großer Freud:
"Seht dort mein Herzens Zier,
wie trabt er her zu mir!"
Trab, Rößlein, trab, trab für und für.

Den Zaum, den ließ ich schießen
und sprengte hin zu ihr,
ich tät sie freundlich grüßen
und sprach mit Worten süß:
"Mein Schatz, mein höchste Zier,
was macht ihr vor der Tür?"
Trab, Rößlein, trab, trab her zu ihr.

Vom Rößlein mein ich sprange
und band es an die Tür,
tät freundlich sie umfangen,
die Zeit ward uns nicht lang,
im Garten wir mit liebender Begier.
Trab, Rößlein, trab, trab leis herfür.

Wir setzten uns danieder
wohl in das grüne Gras
und sangen her und wieder
die alten Liebeslieder,
bis uns Äuglein naß von weg'n der
Kläffer Haß.
Trab, Rößlein, trab, trab trab fürbaß.

2. Of Old Love Songs

I wished to ride out
to my beloved's door;
she saw me from the distance
and said with great joy:
"Behold my heart's delight,
how he trots hither to me!"
Trot, horsy, trot, trot forever on.

I left the bridle free
and raced on toward her;
I greeted her warmly
and spoke with sweet words:
"My treasure, my highest love,
what are you doing in front of the door?"
Trot, horsy, trot, trot toward her.

From my horse I sprang
and tied it to the door;
I embraced her warmly,
the time did not seem long,
we go to the garden with loving eagerness.
Trot, horsy, trot, trot quietly now.

We sat down
on the green grass
and sang over and over
the old love songs
until our eyes were wet from the spite of
grumblers.
Trot, horsy, trot, trot trot onward.

3. Waldesnacht

Waldesnacht du wunderkühle,
die ich tausendmale grüß
nach dem lauten Weltgewühle,
o, wie ist das Rauschen süß!

Träumerisch die müden Glieder
berg ich weich ins Moos,
und mir ist, als würd ich wieder
all der irren Qualen los.

Fernes Flötenlied, vertöne,
das ein weites Sehnen rührt,
die Gedanken in die schöne,
ach, mißgönnte Ferne führt.

Laß Waldesnacht mich wiegen,
stillen jede Pein,
und ein seliges Genügen
saug ich mit Düften ein.

In den heimlich engen Kreisen
wird dir wohl, du wildes Herz,
und ein Friede schwebt mit leisen
Flügelschlägen niederwärts.

Singet, holde Vögellieder,
mich in Schlummer sacht!
Irre Qualen, löst euch wieder,
wildes Herz, nun gute Nacht.

3. Night in the Forest

Forest night, wondrously cool,
I greet you a thousand times;
after the noisy turmoil of the world,
o, how sweet is your rustling!

Dreamily my weary limbs
I rest softly in the moss,
and it seems as if I am once more
free of all mad torments.

Distant flute song, play on,
that touches a great yearning,
and leads my thoughts into the fair
but—alas!—envied distance.

Let the forest night rock me,
and still every pain,
and let me imbibe a blissful
contentment with these fragrances.

In these narrow domestic circles,
wild heart, you will feel at ease,
and peace settles upon you
with the light beating of wings.

Sweet birdsongs, sing
me gently to sleep!
Mad torments, disperse;
wild heart—good night.

4. Dein Herzlein mild

Dein Herzlein mild, du liebes Bild,
das ist noch nicht erglommen,
und drinnen ruht verträumte Glut,
wird bald zu Tage kommen.

Es hat die Nacht ein'n Tau gebracht
den Knospen all im Walde,
und Morgens drauf da blühts zuhauf
und duftet durch die Halde.

Die Liebe sacht hat übernacht
dir Tau ins Herz gegossen,
und Morgens dann man sieht dirs an,
das Knösplein ist erschlossen.

4. Your gentle heart

Your gentle heart, fair one,
has not yet been kindled,
and within there is a dreamy glow
that will soon come to daylight.

Night has brought a dew
to all the buds in the forest,
and next morning there is a blooming
and a fragrance throughout the hillside.

Overnight Love has gently
poured the dew into your heart,
and in the morning it will be clear
that the bud has opened.

5. All meine Herzgedanken

All meine Herzgedanken
sind immerdar bei dir:
das ist das stille Kranken,
das innen zehrt an mir.

Da du mich einst umfangen hast
ist mir gewichen Ruh und Rast;
all meine Herzgedanken
sind immerdar bei dir.

5. All my heart's thoughts

All my heart's thoughts
are ever with you.
That is the silent illness
that consumes me within.

Ever since you have captivated me,
peace and rest have retreated from me.
All my heart's thoughts
are ever with you.

Please turn the page quietly,
and only after the music has stopped.

6. Es geht ein Wehen

Es geht ein Wehen durch den Wald,
die Windsbraut hör ich singen.
Sie singt von einem Buhlen gut
und bis sie dem in Armen ruht,
muß sie noch weit in bangem Mut
sich durch die Lande schwingen.

Der Sang der klingt so schauerlich,
der klingt so wild, so trübe,
das heiße Sehnen ist erwacht,
mein Schatz zu tausend gute Nacht!
Es kommt der Tag eh du's gedacht,
der eint getreue Liebe!

6. A wind blows

A wind blows through the forest,
I hear the wind's bride singing.
She sings of a lover,
and until she rests in his arms,
she must travel thus in fear
through the whole land.

The song that sounds so fearful,
that sounds so wild, so sad,
awakes ardent longing,
my love, for a thousand good nights!
Day will come before you know it,
and unite true love!

7. Vergangen ist mir Glück und Heil

Vergangen ist mir Glück und Heil
und alle Freud auf Erden,
elend bin ich verloren gar,
mir mag nicht besser werden.
Bis in den Tod leid ich groß Not,
so ich dich Lieb muß meiden,
geschieht mir ach, o weh der Sach!
Muß ich mich dein verjehen,
groß Leid wird mir geschehen.

Erbarmen tu ich mich so hart,
das kommt aus Buhlers Hulde,
die mich in Angst und Not hat bracht,
und williglich das dulde.
Um dich allein, Herliebste mein,
ist mir kein Bürd zu schwere;
wärs noch so viel, ich dennoch will
in deinem Dienst ersterben,
nach fremder Lieb nit werben.

Um Hülf ich ruf, mein höchster Hort,
erhör mein sehnlich Klagen!
Schaff mir Herzlieb, dein Botschaft schier,
ich muß sonst vor Leid verzagen!
Mein traurig Herz leidt großen Schmerz,
wie soll ichs überwinden?
Ich sorg, daß schier der Tod mit mir
will ringen um das Leben;
tu mir dein Troste geben.

7. Gone is happiness and content

Gone is happiness and content
and all joys on earth;
I am miserable, yea lost,
and cannot be made better.
I suffer great need even unto death,
for I must avoid thee, love;
Thus has it happened—alas!
I must drive myself away from you;
great sorrow this brings me.

I feel such strong pity,
that comes from wooers' grace,
which brought me into fear and despair,
and willingly I suffer it.
For you alone, my heart's love,
I find no burden too severe,
however much it might be, I would yet
die in your service,
and not seek another love.

For help I cry, my highest treasure,
hear my yearning lament!
Just send me your message, my heart's love,
or I shall despair from sadness!
My sorrowful heart suffers great pain,
how shall I overcome it?
I take care that Death with me
will wrestle for my life;
Do give me your solace.

—translation by S.L.

"Schaffe in mir, Gott, ein rein Herz," Opus 29, No. 2

Schaffe in mir, Gott, ein rein Herz,
und gib mir einen neuen gewissen Geist.
Verwirf mich nicht von deinem Angesicht,
und nimm deinen heiligen Geist nicht von mir.
Tröste mich wieder mit deiner Hilfe,
und der freudige Geist erhalte mich.

—*Psalm 51*:10-12

Create in me a clean heart, O God,
and put a new and right spirit within me.
Cast me not away from thy presence,
and take not thy holy Spirit from me.

Restore to me the joy of thy salvation,
and uphold me with a willing spirit.

—*Psalm 51*:10-12 (RSV)

from "Neue Liebeslieder Walzer," Opus 65

1.

Verzicht, oh Herz, auf Rettung,
dich wagend in der Liebe Meer!
Denn tausend Nachen schwimmen
zertrümmert am Gestad umher!

1.

Give up all thought of rescue,
oh heart, if you venture into the sea of love!
For a thousand pinnaces float
shattered on the edge of that shoreline!

2.

Finstere Schatten der Nacht
Wogen- und Wirbelgefahr!
Sind wohl, die da gelind
rasten auf sicherem Lande,
Euch zu begreifen im Stande?
Das ist der nur allein
welcher auf wilder See
stürmischer Öde treibt,
Meilen entfernt vom Strande.

2.

Dark shadows of night,
danger of waves and whirlpools!
Are those, who quietly
rest safe ashore
in a position to comprehend you?
He only can understand
who on the wild stormy sea
drives across stormy desolation,
miles from shore.

7.

Vom Gebirge Well auf Well
kommen Regengüsse,
und ich gäbe dir so gern
hunderttausend Küsse.

7.

From the mountains, wave on wave,
come the sheets of rain,
and I would give you so gladly
a hundred thousand kisses.

8.

Weiche Gräser im Revier,
schöne, stille Plätzchen!
O wie linde ruht es hier
sich mit einem Schätzchen!

8.

Soft grasses in the preserve,
a lovely, silent place!
Oh, how gently one might rest here
with a sweetheart!

12.

Schwarzer Wald, dein Schatten ist so düster!
Armes Herz, dein Leiden ist so drückend!
Was dir einzig wert, es steht vor Augen,

ewig untersagt ist Huldvereinung!

12.

Dark forest, your shade is so gloomy!

Poor heart, your pain is so oppressive!
The only thing of value to you stands before your eyes,
but a gracious union is forever banned!

Please turn the page quietly.

13.

Nein, Geliebter, setze dich mir so nahe nicht!
Starre nicht so brünstiglich mir ins Angesicht!
Wie es auch im Busen brennt,
dämpfe deinen Trieb,
daß es nicht die Welt erkennt,
wie wir uns so lieb!

14.

Flammenauge, dunkles Haar,
Knabe wonnig und verwogen,
Kummer ist durch dich hinein
in mein armes Herz gezogen.

Kann in Eis der Sonne Brand
sich in Nacht der Tag verkehren?
kann die heiße Menschenbrust
atmen ohne Glutbegehren?

Ist die Flur so voller Licht,
ist die Welt so voller Lust,
daß das Herz in Qual vergehe?

—G.F. Daumer

15. Zum Schluß

Nun, ihr Musen, genug!
Vergebens strebt ihr zu schildern
wie sich Jammer und Glück
wechseln in liebender Brust.

Heilen könnet die Wunden ihr nicht,
die Amor geschlagen;
aber Linderung kommt einzig,
ihr Guten, von euch.

—Goethe

13.

No, beloved, don't sit so near me!

And don't stare so ardently into my eyes!

However much you may burn within,
dampen your impulses,
so that the world will not recognize
how much in love we are!

14.

Flaming eyes, dark hair,
delightful and bold young man,
through you has grief
come into my heart.

Can the sun's blaze turn to ice,
or day to night?
Can the ardent human breast
breathe without craving the fire?

Is the meadow so full of light,
is the world so full of ecstasy
that the heart must pass away in torment?

15. Conclusion

Now enough, you Muses!
In vain you strive to depict
the ways grief and joy
alternate in a loving heart.

You cannot heal the wounds
that Cupid has struck,
but soothing comes only,
oh Beneficent Ones, from you.

—translation by S.L.





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Prelude Concert

Friday, August 26, at 6:30
Florence Gould Auditorium, Seiji Ozawa Hall

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

with FRANK CORLISS and DONALD BERMAN, pianos

ALL-BRAHMS PROGRAM

Seven Songs for unaccompanied mixed chorus, Opus 62

Rosemary
Of Old Love Songs
Night in the Forest
Your gentle heart
All my heart's thoughts
A wind blows
Gone is happiness and content

Schaffe in mir, Gott, ein rein Herz, Motet for five-part unaccompanied mixed chorus, Opus 29, No. 2

from *Neue Liebeslieder Walzer*, Opus 65, for four voices and two pianos

Give up all thought of rescue
Dark shadows of night
From the mountains, wave on wave
Soft grasses in the preserve
Dark forest, your shade is so gloomy!
No, beloved, don't sit so near me!
Flaming eyes, dark hair
Conclusion

Texts and translations are being distributed separately.

Baldwin piano

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

Notes

Johannes Brahms (1833-1897) was one of the great masters of choral writing, a fact in large part attributable to his long and careful study of the great choral composers of the Renaissance and Baroque eras. In an age of harmonic experimentation, when the linear approach required by counterpoint was not much fostered by many composers, Brahms developed his contrapuntal technique to a degree scarcely matched by any musician of his century. But he was, of course, no dry theoretician; his technique was allied to a rich musical imagination, and he used canonic imitation, for example, as a way of compressing his forms. At the same time, Brahms built a repertory of choral songs, often based on folk music, for the many amateur choruses that were springing up all over Germany in the course of the nineteenth century (one of these was a women's chorus that Brahms himself directed for several years, motivating the composition of some of the finest works for women's voices ever written). His rich output of music for unaccompanied chorus included thirteen motets, forty-six choral songs, and twenty canons. The first two works on the present program show Brahms first as the composer of elegant choral song lightly touched with the folk spirit and then as the master of large-scale polyphonic choral work, one of the greatest nineteenth-century descendants of the Renaissance tradition.

The musical life of mid-nineteenth century Germany saw the rise of dozens of community choruses unconnected with a church or a courtly establishment. These consisted of music-loving amateurs who wished to join, no doubt for both artistic and social reasons, in the preparation of music for performance. For this new kind of ensemble, German composers like Mendelssohn, Schumann, Marschner, and Loewe had already created a substantial repertory. Brahms arrived as this tradition was reaching its climax, and he enriched the repertory with many of the best compositions of their type, enjoyable equally for the singer and the listener. The choral songs are essentially homophonic in character—that is, with all voices singing the same rhythms (and words) together, so that the effect is that of a melody that is harmonized by the chorus. But even here—as in the tiny *Rosmarin*, the score of which fills only a single page, with the music repeated four times for the four stanzas of text—Brahms brings in a light touch of imitation with the men's voices echoing the women's entrance in the second half of each stanza. His masterful control of texture, color, and counterpoint make even these relatively simple pieces into small jewels of choral sound. The texts for these seven songs are all folk-like in nature. The first two come from the collection *Des Knaben Wunderhorn* ("Youth's Magic Horn"), which was later to prove so essential a source to Mahler; the last is described as simply "old German." The four middle songs draw their texts from a collection called Jungbrunnen ("Fountain of Youth") by Paul Heyse (1830-1914), the first German author to win a Nobel Prize in Literature.

Seiji Ozawa Hall at Tanglewood will be the location for several local musical events after the end of the Tanglewood season. On Saturday, October 15, at 8 p.m., BSO cellist and frequent Pops conductor Ronald Feldman will lead the Berkshire Symphony in a concert celebrating the 50th anniversary of this noted regional orchestra. Information on the concert is available from the Berkshire Friends of Music, P.O. Box 2397, Lenox, MA 01240, (413) 243-9744.

Brahms composed two large motets for unaccompanied chorus sometime around 1860; they were premiered in Vienna on April 17, 1864, and published as Opus 29. "Schaffe in mir, Gott, ein rein Herz," the second of the two, takes three verses from Psalm 51 and sets it in four sections. The opening verse functions as a compact introduction in a generally homophonic style. Then Brahms begins an expressive fugue with a drooping theme on the words "Cast me not away from thy presence." The third verse opens with polychoral echoes between the men's and women's voices that seem designed to close the motet in a moderate and sober way when the women suddenly begin a lively fugue on the words "*und der freudige Geist erhalte mich.*" English Bibles traditionally render this phrase with the words "a willing spirit," but the German text literally speaks of "the joyous spirit," and Brahms responds with an animated conclusion.

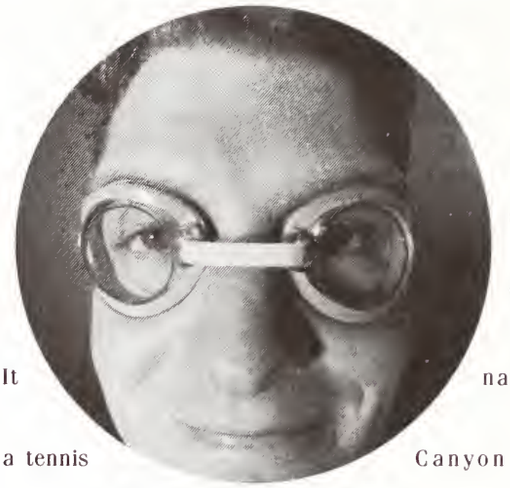
The most popular of Brahms's part-songs have always been the *Liebeslieder Walzer* (*Love-Song Waltzes*). He composed a first set, published as Opus 52, in 1869. The work's first performance, in Vienna on January 5, 1870, brought it instant popularity. It was, in fact, so much of a hit that Brahms composed a set of **Neue Liebeslieder Walzer** as Opus 65 five years later. Both sets employ the serviceable but inconsequential poetry of G.F. Daumer, whose *Polydora* provided the lyrics for Brahms's setting. Both sets honor Brahms's adopted home, Vienna, and are filled with a characteristic Viennese charm. The first is better-known and remains generally lighthearted in spirit. The second set is far more passionate, with gypsy-laden Magyar strains; many musicians prefer it to the first, though few would deny the attractions of either one. The two-piano accompaniment is entirely self-sufficient (indeed, the waltzes are frequently performed without voices at all), but the total effect is enhanced when the works are presented as partsongs, ringing the changes on the various traditional concerns of lovers. There is nothing profound here, no deep analysis of the erotic urge or of human relationships, but the songs as a group range widely between enticement and ecstasy, rage, joy, and despair. Each one of Daumer's poems takes a single image as its basis, often treating it in a folksong-like manner. The basic form of each waltz is a simple AABB, often with subtle variations in the repeated sections. Brahms strings these together in a suite of waltzes that offers constant variety of texture and tempo, frequent harmonic daring, and a superb demonstration of how varied in expressive impact the waltz can be. For the finale of Opus 65 Brahms dispenses with Daumer's charming versification and closes with a broad, tranquil, serene setting of a magnificent poem by Goethe. (The present performance omits songs 3, 4, 5, 6, 9, 10, and 11, which are for solo voices.)

—Steven Ledbetter

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SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director

Friday, August 26, at 8:30

CHRISTOPH ESCHENBACH conducting

ALL-MOZART PROGRAM

Symphony No. 35 in D, K.385
- Allegro
- Andante
- Menuetto; Trio
- Finale: Presto

"Exsultate, jubilate," K.165, for soprano and orchestra

BARBARA BONNEY, soprano

INTERMISSION

"Non più, tutto ascoltai . . . Non temer, amato bene," K.490, Concert aria for soprano and orchestra

BARBARA BONNEY
MALCOLM LOWE, violin solo

"Giunse alfin il momento . . . Deh vieni non tardar," from *Le nozze di Figaro*, K.492

Ms. BONNEY

Symphony No. 38 in D, K.504, *Prague*
- Adagio—Allegro
- Andante
- Finale: Presto

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Baldwin piano

NOTES

Wolfgang Amadè Mozart
Symphony No. 35 in D, K.385, *Haffner*

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He composed the six movements of a serenade from which he took the four movements of this D major symphony, K.385, in Vienna at the end of July and beginning of August 1782. The present form of the symphony took shape the following winter, and it received its premiere on March 29, 1783, in Vienna. Carl Bergmann conducted the Germania Musical Society in the American premiere, which took place in Baltimore in January 1850. Wilhelm Gericke conducted the first Boston Symphony performance of this symphony in January 1885. Charles Munch led the orchestra's first Tanglewood performance of the symphony on July 21, 1951. Carl St. Clair led the BSO's most recent Tanglewood performance on August 22, 1987. The score calls for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, plus timpani and strings. The flutes and clarinets are a late addition, made when the composer recast the work into four movements.

The Haffner family of Salzburg has been immortalized through two compositions by Mozart, the *Haffner* Serenade, K.250(248b), of 1776, commissioned for a family wedding, and the *Haffner* Symphony, K.385, of 1782. Actually the symphony was originally intended simply to be another serenade, for use at the celebration given Sigmund Haffner, a boyhood chum of Mozart's, when he was elevated to the nobility in recognition of his generous benefactions made to the city. Leopold Mozart urgently requested some suitable music from Wolfgang. This happened not long after the

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younger Mozart's arrival in Vienna, when he was busy trying to establish himself in the capital with pupils and commissions for compositions and attempting to get ready for his forthcoming wedding to Costanze Weber, which was to take place on August 4. (Mozart carefully kept the wedding plans a secret from Papa until it was too late for him to interfere.)

Mozart's first reaction was that he was too busy: "I am up to the eyes in work," he wrote on July 20. But he promised to burn the midnight oil so as to be able to send something—one movement at a time—by each post (which is to say, twice a week). Not until a week later, on the 27th, did he make his first shipment, though, and it was only a single movement:

> You will be surprised and disappointed to find that this contains only the first Allegro, but it has been quite impossible to do more for you, for I have had to compose in a great hurry a serenade [K.388, 348a], but only for wind instruments (otherwise I could have used it for you too). On Wednesday the 31st I shall send the two minuets, the Andante, and the last movement. If I can manage to do so I shall send a march too. If not, you will just have to use the one in the Haffner music [i.e., from the *Haffner* Serenade of 1776], which hardly anyone knows.

But when the next post-day came, he had finished only the last movement, and sent this apology to his father:

> I am really unable to scribble off inferior stuff. So I cannot send you the whole symphony until next post-day. I could have let you have the last movement, but I prefer to dispatch it all together, for then it will cost only one postage.

So much for the intention of sending one movement by each post!

There seems to be a letter missing, for by August 7, Mozart was sending the march —an extra, introductory sort of movement not part of the main work—which suggests that he had already sent along the middle movements that had not yet been finished on July 31. His only other comment about the music at this time is a performance instruction: "The first Allegro must be played with great fire, the last—as fast as possible."

There is no evidence regarding the exact date of the premiere. Leopold presumably prepared the work for performance, and we may assume that the serenade was performed as Mozart wrote it—with an introductory march and a second minuet. The march survives as K.408/2(385a); the minuet is lost.

The next we hear of this music is in a letter of Wolfgang's to his father just before Christmas, asking Leopold to send "the new symphony which I composed for Haffner at your request." He was planning a concert for Lent (the most popular time for concerts, since opera houses and theaters were closed), and he wanted to include this new work.

Leopold sent the original score back to Vienna; when Wolfgang saw it again, he wrote: "My new *Haffner* Symphony has positively amazed me, for I had forgotten every single note of it. It must surely produce a good effect." But he chose nonetheless to adapt it to better fit the normal canons of concert use—four movements (with only a single minuet)—and added parts for flutes and clarinets, which had been lacking in the serenade.

Mozart included the revised symphony on a concert that he gave on March 29, 1783. The program was arranged in a way that we would find very bizarre today, though it was the normal run of business at an eighteenth-century performance. The concert opened with the first three movements of the new symphony, followed by an aria, a piano concerto, an operatic *scena*, a keyboard fugue, and a vocal rondo—and *then* came the finale of the *Haffner* Symphony!

Even though it survives only in its four-movement form, the *Haffner* Symphony still

recalls the many earlier serenades Mozart had composed for use in Salzburg in being generally lighter in construction, somewhat more loose-limbed than a normal symphony planned as such from the outset (after all, music to be performed as the background to a party is not likely to have had many listeners willing to follow a detailed musical argument with any degree of concentration). Gradually his serenades became more "symphonic," though, less freewheeling, requiring the full attention of the listener, rather than simply the subliminal awareness that some music was going on in the background.

The pomp of the first movement is splendidly worked out with material based almost entirely on the opening gesture, with its dramatic octave leaps or their linear equivalent, running scales in eighths or sixteenths. The Andante is lush and delicately elaborate, filled with those graces we call "Mozartean." The minuet contrasts a vigorous and festive main section (whose grand melodic leaps remind us of the first movement) to a more graceful Trio.

The finale seems to be a reminiscence—whether intentional or otherwise, who can say?—of Osmin's comic aria "*O wie will ich triumphieren*" from *Die Entführung aus dem Serail*. The opera was first performed on July 16, 1782, just two weeks before the composition of this finale. Mozart's satisfaction with the Osmin aria, and his recollection of that recently performed score, may explain the complete fluency with which he noted down this movement in his manuscript, as if at a single sitting. Mozart was also clearly pleased with the finale to the symphony—enough to use it, isolated from the rest of the work, as the concluding music for an entire concert. As he correctly recognized, this witty play of dynamics engineering the various returns of the rondo tune was the perfect vehicle to send the audience home in a cheerful mood.

—Steven Ledbetter

Wolfgang Amadè Mozart
"Exsultate, jubilate," Motet, K.165(158a)
"Non più, tutto ascoltai . . . Non temer amato bene," K.490, substitute aria from *Idomeneo*
"Giunse alfin il momento . . . Deh vieni non tardar," from *The Marriage of Figaro*, K.492

Mozart composed Exsultate, jubilate *in Milan in January 1773; the first performance took place there on the 17th in the Church of the Theatines, with the castrato Venanzio Rauzzini as the soloist. Soprano Jeannette Scovotti was soloist for the first Boston Symphony performance, which took place at Tanglewood on July 12, 1963, under Erich Leinsdorf's direction. A Tanglewood performance in July 1968, also under Leinsdorf, featured Beverly Sills. Arleen Augér was soloist for the most recent Tanglewood performance, on August 17, 1986, under Christopher Hogwood's direction. In addition to the vocal soloist, the score calls for two oboes, two horns, strings, and organ continuo. The organist at this performance is James David Christie.*

The Mozarts, father and son, made their second visit to Italy in 1772, and Wolfgang's opera *Lucio Silla* was premiered in Milan that December. The star of that ill-fated performance (almost everything that could go wrong did) was a young and very handsome castrato named Venanzio Rauzzini, who not only had a superb soprano voice but was also a fully rounded musician, a composer and harpsichordist. No doubt inspired by Rauzzini's mastery, Mozart composed for him the very Italianate cantata *Exsultate, jubilate*, K.165(158a), which Rauzzini premiered on January 17, 1773, in the

Church of the Theatines in Milan. The cantata is an extraordinary achievement for a boy about to turn seventeen—quite possibly his finest composition to this date. Its three major sections are laid out in a fast-slow-fast pattern (with a recitative preceding the slow section). The expressiveness and sheer vocality of Mozart's melodies have made the work a constant favorite with both singers and audiences.

Exsultate, jubilate, K.165(158a)

Exsultate, jubilate, o vos animae beatae, dulcia cantica canendo, cantui vestro respondendo, psallant aethera cum me.	Exult and rejoice, you blessed souls; and let the heavens resound with sweet chants, answering with me your song.
Fulget amica dies, jam fugere et nubila et procellae; exortus est justis inexspectata quies; undique obscura regnabat nox. Surgite tandem laeti, qui timuistis adhuc, et jucundi aurorae fortunatae; frondes dextera plena et lilia date.	The fair day shines radiant; clouds and storms are gone. For the righteous there is a sudden calm; till now murky night ruled over all. So arise joyous, you who were afraid, and be happy in the blessed dawn. With open hands offer garlands and lilies.
Tu virginum corona, tu nobis pacem dona, tu consolare affectus unde suspirat cor.	Thou crown of virgins, give us peace, and calm the passions which trouble our hearts.
Alleluia.	Alleluia.

—translation by S.L.

Mozart composed his opera Idomeneo, *K.366, for Munich in the fall of 1780, and the work received three performances there, beginning on January 29, 1781. Five years later, for a concert performance in Vienna, Mozart recast the opening scene of the second act and composed a new aria, "Non temer, amato bene," with its introductory recitative, "Non più, tutto ascoltai," which bears the Köchel number 490. The librettist of this new aria is unknown. The number was heard in the Vienna performance on December 10, 1786, and then, like the rest of the opera, laid aside. The Boston Symphony Orchestra performed* Idomeneo *at Tanglewood on July 13, 1991, with Seiji Ozawa conducting a cast including Anthony Rolfe Johnson (Idomeneo), Frederica von Stade (Idamante), Renée Fleming (Ilia), and Hildegard Behrens (Elettra), but that performance contained the original opening of the second act. The substitute aria has never been performed by the Boston Symphony Orchestra. In addition to the soprano solo (there are also a few lines for mezzo-soprano in the dialogue of the opening recitative), the score calls for clarinets, bassoons, and horns in pairs, solo violin, and strings.*

Mozart's first real masterpiece in the realm of *opera seria* was *Idomeneo*, composed for Munich in 1781, but its marvels were scarcely recognized at the time; indeed, it is only in the last few decades that the splendor and power of the opera have come to be fully appreciated. Unable to obtain a staged performance in the Imperial theater in Vienna, Mozart gave a private performance there five years later and at that time made a number of changes in the original score. One of the most important of these was the creation of an entirely new aria to open the second act, an extended number with obbligato violin. Following a recitative beginning "*Non più, tutto ascoltai*" between Idamante and Ilia, the main aria, "*Non temer, amato bene*," is given to Idamante. Mozart was evidently struck by these words expressing an enduring love, and one line in the recitative—"You want me to forget you?"—because nine months later he made an

entirely new setting of the very same text (excising only a few lines of the recitative), but with piano obbligato instead of violin, to serve as a touching and tender farewell gift to the soprano Nancy Storace, who had, during the course of the year, created the role of Susanna in *The Marriage of Figaro*, and who was returning to London with her husband, Stephen Storace, one of Mozart's composition pupils. Both in the opera and in the concert hall, Mozart responds with warmly expressive music to this ardent declaration of fidelity (and for the concert aria he expressed his feelings directly in the performance, playing the obbligato piano part that intertwined so evocatively with his Susanna's voice).

The author of the words has never been identified, though one often finds the assumption that the poet was Giambattista Varesco, who had written the original libretto to *Idomeneo*. This is very unlikely. The only librettist actually working with Mozart in late 1786 was Lorenzo da Ponte, who had already written the libretti for *The Marriage of Figaro*, performed in May, and for *Don Giovanni*, which Mozart was to finish in 1787. Though it is possible that da Ponte cranked out a few lines of verse for the substitute aria, there is no evidence whatsoever, so the author's identity must remain a secret.

At the opening of the second act of *Idomeneo*, Ilia reproaches her lover Idamante over what she believes is his love for Electra, whom Idamante may be forced to marry. Idamante tries to calm her by proclaiming that such reproaches are unjust and cause him immeasurable pain, since his love for her remains strong.

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"Non più, tutto ascoltai . . . Non temer, amato bene," K.490

Ilia:

Non più. Tutto ascoltai, tutto
compresi.
D'Elettra e d'Idamante noti sono gli
amori,
al caro impegno omai mancar non dei,
va, scordati da me, donati a lei.

Idamante:

Ch'io mi scordi di te?
Che a lei mi doni puoi consigliarmi?

E puoi voler ch'io viva!

Ilia:

Non congiurar, mia vita, contro la
mia costanza.
Il colpo atroce mi distrugge
abbastanza.

Idamante:

Ah no, sarebbe il viver mio di morte
assai peggior.
Fosti il mio primo amore, e l'ultimo
sarai.
Venga la morte, intrepida l'attendo,

ma, ch'io possa struggermi ad altra
face,
ad altr'oggetto donar gl'affetti
miei,
come tentarlo?
Ah! di dolor morrei.

Non temer, amato bene,
per te sempre il cor sarà.
Più non reggo a tante pene,
l'alma mia mancando va.
Tu sospiri? o duol funesto!
Pensa almen, che istante è questo!

Non mi posso, oh Dio! spiegar.
Stelle barbare, stelle spietate!
perchè mai tanto rigor?
Alme belle, che vedete
le mie pen in tal momento,
dite voi, s'equal tormento
può soffrir un fido cor?

—*anonymous*

Ilia:

No more—I heard and understood all.

The love of Electra and Idamante is
known;
you cannot fail this dear pledge;
go, forget me; I give you your
freedom.

Idamante:

You want me to forget you?
You can counsel me to give myself to
her?
And you expect me to live!

Ilia:

Don't conspire against my constancy.

This horrible blow destroys me
sufficiently.

Idamante:

My life would then be far worse than
death.
You were my first love, you'll be my
last.
Let death come, boldly I'll await
it.
But that I might melt at another
flame,
lavish my affection on another,

how could I do such a thing?
Ah! I'd die of grief.

Fear not, my beloved,
My heart will always be yours.
No longer can I bear such pains,
My spirit is failing.
You sigh? oh, mournful sorrow!
Think, at least, what moment this
is!
Oh my God, I cannot express myself.
Barbarous, pitiless stars!
Why such harshness?
Fair spirits that behold
my pains at such a monent,
tell me if a faithful heart
can suffer such torment?

—*translation by S.L.*

The first of Mozart's great opere buffe *with librettos by Lorenzo da Ponte was* Le nozze di Figaro *(*The Marriage of Figaro*), premiered in the Imperial theater in Vienna on May 1, 1786. The Boston Symphony Orchestra has performed excerpts from the opera on many occasions;*

the most recent performance of "Deh, vieni, non tardar" was sung by Suzanne Danco with Charles Munch conducting in April 1951; this is the first Tanglewood performance. In addition to the soprano solo, the score calls for flute, oboe, bassoon, plus strings.

Mozart's three great Italian comic operas to librettos by Lorenzo da Ponte are all different from one another, but they all share the composer's extraordinary dramatic insight into human emotion and human weakness. It is an understanding that allows the composer to create human beings, even of characters that in other hands might only be cardboard stereotypes, and to reveal their hurts and their humanity even in scenes that make us laugh at their foibles or sympathize with their sorrows.

The first of these three operas daringly drew its libretto from a French comedy that had been banned from Vienna for political reasons. Beaumarchais' *Le Mariage de Figaro*, produced in 1784, had shown a wisecracking servant who managed to foil his master's nefarious design on the servant's bride-to-be. In outline it was not greatly different from any number of stylish comedies of the day, but Beaumarchais' characters were far more politically outspoken than had been the case in earlier comedies and the implications of the drama discomfitted aristocrats and crowned heads—especially since only the year before a great colonial empire, England, had lost a war to rebellious colonists on the other side of the ocean, ushering in a generation in which kings sat uneasily on their thrones.

Mozart took Lorenzo da Ponte's adaptation of Beaumarchais' comedy and converted it into one of the great human stories of the musical theater. The characters live in their music as few characters in any opera. They experience "a crazy day" (to translate the subtitle given the opera in Vienna) in which true love triumphs over lechery, but not without ambiguity or ambivalence, and not before we have laughed at delightful scenes of comic invention and sympathized with near-heartbreak. The opera depicts a merry-go-round of love in all its human glory and folly—passion, infatuation, heartless cruelty, calculation, and romance. The moral center of the opera is embodied in the two principal women characters—the betrayed Countess, whose willingness to forgive her repentant husband, and the simple nobility with which she does so, produces one of the most deeply moving moments in the entire history of theater; and her servant Susanna, on the eve of marriage, and deeply in love with her intended Figaro. Susanna sings "Deh vieni, non tardar" in a last moment of repose in the final act, before the plot that she and the Countess have set up to shame the pilandering Count into mending his ways turns into a gloriously farcical mixup in the garden at midnight. Susanna, dressed as the Countess and unaware that a suspicious Figaro is lurking nearby, pauses for a moment to sing of her tender yearning at the forthcoming success of her plot and the marriage that will soon follow. Mozart's setting adds a teasing touch to da Ponte's final line—"I shall crown your brow with roses"—by drawing out in an extended vocalise the word "*incoronar*" ["crown"], allowing the listening Figaro (or any male in the audience) to anticipate the likely conclusion: "with a cuckold's horns." But then, with ineffable charm, she sings, "with roses."

—S.L.

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"Giunse alfin il momento . . . Deh vieni non tardar,"
from *Le nozze di Figaro*, K.492

Giunse alfin il momento
che godrò senza affanno
in braccio al'idol mio!
Timide cure! Uscite dal mio petto,

a turbar non venite il mio diletto!
Oh come par che all'amoroso foco
l'amenità del loco,
la terra e il ciel risponda,
come la notte i furti miei seconda!

Deh vieni non tardar, o gioa bella,
vieni ove amore per goder t'appella,

finché non splende in ciel notturna face;
finché l'aria è ancor bruna, e il mondo tace.
Qui mormora il ruscel, qui scherza l'aura,
che col dolce susuro il cor restaura,
qui ridono i fioretti e l'erba è fresca,
ai piaceri d'amor qui tutto adesca

Vieni, ben mio, tra queste piante ascose.
Vieni! Vieni! Ti vo la fronte incoronar di rose!

—Lorenzo da Ponte

At last the moment has come
when I shall rejoice, carefree,
in the arms of my beloved!
Timid cares—be banished from my heart;
come not to disturb my joy!
Oh, how the beauty of this place
and heaven and earth seem to respond
to my amorous fire.
How the night furthers my plots!

Oh, come, delay not, fair joy!
Come where love calls you to pleasure
before night's lamp shines in heaven;
while it is still dark and the moon hides.
Here the brook murmurs; there the breeze plays
and its sweet whispering refreshes the heart;
here the flowers laugh, and the grass is cool,
here all things invite to the pleasures of love.
Come, my beloved, among these hidden plants.
Come! Come! I will crown your brow . . . with roses!

—translation by S.L.

Wolfgang Amadè Mozart
Symphony No. 38 in D, K.504, *Prague*

Mozart completed the Prague *Symphony on December 6, 1786, and conducted its first performance in Prague on January 19, 1787. Carl Lenschow led the Germania Musical Society in the first American performance at Carroll Hall, Baltimore, on February 2, 1850. Georg Henschel led the first Boston Symphony performance of the* Prague *Symphony in January 1882. Charles Munch led the first Tanglewood performance on July 22, 1951. Jiří Bělohlávek led the BSO's most recent Tanglewood performance on August 19, 1988. The* Prague *Symphony is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.*

It was in 1781 that Mozart made his permanent move from Salzburg to Vienna; 1787 was the date of the first of his four journeys to Prague, the year of the C major and G minor viola quintets, of the A minor Rondo for piano and *Eine kleine Nachtmusik*, of the A major violin sonata, K.526, and of *Don Giovanni*, the year also of the deaths of his father and of the pet starling who could whistle the theme of the finale of the piano concerto in G. Between the two years we have the phenomenal rise of Mozart's reputation in Vienna and the start of its decline. He married Constanze Weber, with whose older sister Aloysia he had once been very much in love, and three children were born, of whom one survived infancy. And he wrote in those few years *The Abduction from the Seraglio*, the six quartets dedicated to Haydn, most of his great

piano concertos, the *Haffner* and *Linz* symphonies, a quartet and a quintet with piano, the large fragment of the C minor Mass, and *Figaro*. Among other things.

As Vienna began to lose interest, Prague adopted him. *Le nozze di Figaro* was first given there on December 10, 1786, seven months after its premiere in Vienna, and so great was its triumph that the Prague musical community invited Mozart to attend and conduct some of its performances as well as give some concerts. He arrived on January 11, 1787, in the company of his wife and sister-in-law, amazed and touched by the universal *Figaro* madness, everyone, as he reported, "writing about it, talking about it, humming, whistling it, and dancing it." For Prague Mozart played his newest piano concerto, the magnificent C major, K.503, and at a Grand Musical Academy on January 19, he gave them his newest symphony. As an encore, he improvised at the piano one dozen variations on "*Non più andrai*" from *Figaro*—this after half an hour's free extemporization at the keyboard! When he returned to Vienna in February, it was with a commission for a new opera especially for Prague: the contract was met with *Don Giovanni*, first staged in Prague that October.

"My orchestra is in Prague," wrote Mozart to the musicians who had invited him, "and my Prague people understand me." When the news of his death reached them, they prepared in five days a chorus of 120 voices to sing a Requiem, all the bells in the city were set to ringing, and people stood by hundreds in the bitter December cold because the cathedral could not accommodate them all. Reporting on an all-Mozart concert three years after the composer's death, a newspaper wrote that it was "easy to imagine how full the hall was if one knows Prague's artistic sense and its love for Mozart . . . This evening was fittingly and admirably devoted to an act of homage to merit and genius; it was a rewarding feast for sensitive hearts and a small tribute to the unspeakable delight that Mozart's divine tones often drew from us . . . It is as though Mozart had composed especially for Bohemia; nowhere was his music better understood and executed than in Prague, and even in the country districts it is universally popular."



Leonard Bernstein

a dramatic serigraph hand signed and numbered by the artist Jin G. Kam

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The Turn of the Screw
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The *Prague* is one of three Mozart symphonies to begin with a slow introduction, being anticipated in this by the *Linz* Symphony of 1783 and followed by the E-flat symphony, No. 39, of 1788.* Mozart begins here with gestures of utmost formality, but it becomes evident at once that these are a point of reference against which to project what turns into an astonishing series of diversions and extensions. The music goes on and on, eschewing repose, and when we think that a firm cadence is inevitable—and we are now about to enter the sixteenth measure of a very slow tempo—Mozart stops our breath by his dramatic turn into minor. This D minor, with drums and pungently flavorful low trumpets, harks back to the piano concerto in that key, K.466, and ahead to *Don Giovanni*. Having reached that harmony of foreboding, Mozart writes first a powerful rising sequence and then music of gradual, tensely anticipatory subsidence. Our attention thus captured, the Allegro can begin in quiet, subtly off-center harmonically, and against an accompaniment of taut syncopations. It is a beginning that strikingly sets off the festive trumpet-and-drum music to come. When a new theme arrives, it is one of ideally Mozartian grace and freshness. Yet neither the drama of the Adagio nor the urgent elegance of the Allegro prepares us for the coming together of learning and fire that produces the densely polyphonic, irresistibly energetic development. (It is, incidentally, one of the few passages for which Mozart made elaborate sketches.) The extraordinary spirit of these pages enters the recapitulation and the blazing coda.

If we pay but casual attention to how the Andante begins, we could take it to be simply another instance of Mozartian grace. Attend, however, to the specific coloration with which Mozart has here invested the familiar gestures—listen, that is, to the effect produced by the gently unyielding bass and to the poignant chromatic embellishment when the first phrase is repeated—and you learn that nothing is going to be ordinary. Strange shadows on the harmonies, the quiet force behind the contrapuntal imitations, the sighs in the closing melody, all these contribute to what caused Mozart's biographer, Alfred Einstein, to exclaim, "What a deepening of the concept of Andante is here!" Here, too, there is no minuet; rather, Mozart moves straight into one of his most miraculous finales, a movement that combines strength without heaviness, crackling energy of rhythm, a challenge to the most virtuosic of orchestras, and, as always, grace. We think of Mozart's last three symphonies as a special group. If, however, we think not of chronology, but of quality, then surely attainment of miracle in the genre is reached first, and no less, in the *Prague*.

—Michael Steinberg

Now Program Annotator of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

*The work that is misleadingly listed as Mozart's Symphony No. 37, K.444, is actually a slow introduction by Mozart for a symphony by Michael Haydn.

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Saturday, August 27, at 8:30

YURI SIMONOV conducting

RACHMANINOFF — Symphony No. 1 in D minor, Opus 13
- Grave—Allegro ma non troppo
- Allegro animato
- Larghetto
- Allegro con fuoco

INTERMISSION

PROKOFIEV — Piano Concerto No. 2 in G minor, Opus 16
- Andantino—Allegretto—Andantino
- Scherzo: Vivace
- Intermezzo: Allegro moderato
- Finale: Allegro tempestoso

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NOTES

Sergei Rachmaninoff
Symphony No. 1 in D minor, Opus 13

Sergei Vasilyevich Rachmaninoff was born in Semyonovo, Russia, on April 1, 1873, and died in Beverly Hills, California, on March 28, 1943. He composed his First Symphony in the first eight months of 1895. Alexander Glazunov conducted the disastrous premiere in St. Petersburg on March 17, 1897, following which the work was never performed again (and was presumed lost) until after the composer's death. This is the first Boston Symphony performance of the piece. The score calls for three flutes (third doubling piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, triangle, snare drum, tambourine, cymbals, bass drum, tam-tam, and strings.

Early on Rachmaninoff established himself as one of the greatest pianists of his time (a century later we would amend that to "of all time"), and to the general audience he is still known primarily as a composer of music for the piano, especially of popular concertos. We have forgotten his distinction as a conductor (he was twice offered, and refused, the music directorship of the Boston Symphony Orchestra) and the early signs of his talent in composition of all kinds. As a student of Anton Arensky at the Moscow Conservatory in 1892, he was a member of a class that was required to compose a one-act opera to a given libretto as a final assignment. He completed the task in just seventeen days, and when he played it for the board of examiners he received the highest possible mark. This, along with his accomplishments as a pianist, won him the rarely-granted Great Gold Medal of the Moscow Conservatory. When the opera, *Aleko*, was performed, the young man received the highest possible praise from his idol, Tchaikovsky (then in the last year of his life and the most famous of living Russian composers), who asked modestly if the newly-hatched composition graduate would mind having *Aleko* share a double bill with his own most recent opera *Yolanta*. In an interview that he gave fifty years later, Rachmaninoff still recalled that moment with astonishment: "He literally said that: 'Would you object . . . ?' He was fifty-three, a famous composer, but I was a novice of twenty!"

Clearly the mark of the muses was on this gifted young man, and all seemed propitious for a brilliant career both as composer and performer. With strong determination to show what was in him, Rachmaninoff set out to create his first large-scale work. He had already made a few sketches for a symphony in D minor as early as 1891, but he did not get beyond the first movement, and it bears no relationship to his First Symphony in the same key. Despite his success to this point, he had as yet composed only small pieces for the most part, though these already included the single most popular work he was ever to write, a short piano prelude in the key of C-sharp minor that audiences came to demand time and time again as an encore at his piano recitals. In later years he would avoid it as long as possible, but audiences wouldn't let him go until, with a resigned shrug, he would sit down again at the piano and launch into the playing of the piece that he came to call "It."

Rachmaninoff began work on the symphony in January 1895 in the apartment of his cousins the Satins (one of whom was to become his wife). He worked slowly and painstakingly—surprisingly so for a composer who had completed an entire opera running some forty-five minutes in just two-and-a-half weeks. But perhaps it was the weight of the symphonic tradition that concerned him. By July, he was working seven hours a day on the score but reported gloomily that the work was progressing "with difficulty." Not until September, when he began working ten hours a day, did he man-

age to complete it. Even then he made further changes the following year.

Up to this point in his life Rachmaninoff had always had a performance of a new work within a short period of its completion. This time, though, eighteen months elapsed before he could hear the piece. But he waited patiently, because it meant a premiere as part of Belyayev's distinguished series of concerts of modern Russian music being given in glittering St. Petersburg, where Moscow-trained musicians were often looked down on. A success in that series would make his career.

Unfortunately, the performance came very near to ending his life as a composer. The premiere, ineptly conducted by Alexander Glazunov on March 17, 1897, was received with such critical vituperation that Rachmaninoff composed nothing for almost three years, and only found the resources to risk a new composition after undergoing a course of therapy with a psychiatrist who hypnotized him and made repeated post-hypnotic suggestions that he would be able to compose easily and that the work would be good. The result of that experience was the Second Piano Concertò, which went around the world instantly.

Various reasons for the failure of the First Symphony have been proposed. Rachmaninoff himself, calling that concert "the most agonizing hour of my life," later wrote:

> I am amazed how such a highly talented man as Glazunov can conduct so badly. I am not speaking now of his conducting technique . . . but about his musicianship. He feels nothing when he conducts. It's as if he understands nothing.

He recognized the truism that, when a familiar work is badly conducted, listeners can make allowances, hear the quality of the music and blame the performance; but when an unknown work is badly conducted, the audience is inclined to write off the piece rather than its execution.

There are many references to the appalling performance, so this was not simply Rachmaninoff's own justification for the failure. The conductor and teacher Alexander Khessin described Glazunov's conducting as "lifeless, superficial, bland, matter-of-fact." Another critic, musicologist Alexander Ossovsky, said, "It produced the



impression of a slovenly play-through and not the realization of a definite artistic idea, which the conductor clearly lacked. . . . A kind of shapeless, turbid sound-mass dragged on interminably." But the *coup de grâce* came from César Cui, always the most vicious of critics, who had lambasted composers for years—especially a Muscovite like Rachmaninoff in the enemy territory of St. Petersburg:

> If there was a conservatory in Hell and if one of the talented pupils there was commissioned to compose a symphony based on the story of the "Seven Egyptian Executions," and if he composed one resembling that of Rachmaninoff, he would have brilliantly accomplished his task and would have brought ecstasy to the inhabitants of Hell.

The symphony had a single performance and was never heard again in its composer's lifetime.

The later history of the score is something of a mystery. Rachmaninoff's autograph manuscript has disappeared. He thought of destroying the score for a time but in 1908 considered revising it. As late as 1917 the autograph was in his possession, though he refused to show it to anyone. He left it behind in the care of his sister-in-law when he left Russia just before Christmas of 1917, never to return. Sometime after 1925 the manuscript disappeared from Rachmaninoff's collection of scores (the rest of which became part of the archives of the Glinka Museum in Moscow). Rachmaninoff clearly gave the work up for lost. But he still remembered it. In his very last composition, the Symphonic Dances, he quotes the sternly dark opening theme—a tune that he could with confidence assume would go entirely unrecognized—converted from his minor-key form into a consoling major, as if to say, at the very end of his life, that he had finally come to terns with the catastrophic failure of a half-century earlier. (That we can now recognize the quotation and play the symphony at all is due to the fact that a set of performance parts remained in the Leningrad Conservatory, so that the work could be copied into score and reconstructed. In this way it finally reached its second performance, a highly successful one, in Moscow, on October 17, 1945.)

According to Rachmaninoff's sister-in-law Sofiya Satina, the original score of the symphony bore the epigraph "Vengeance is mine, I will repay." The source of this quotation is the Biblical book of *Romans*, but to any educated Russian of the 1890s it would also be recognized at once as the epigraph of Tolstoy's *Anna Karenina*, one of the greatest novels of world literature, depicting—along with much else—the adulterous affair of the wife of a Russian aristocrat, Karennin, with a young army officer. (Although we do not have the original score to verify this fact, the same words were written on one of the original orchestral parts used in the premiere.) With this inscription Rachmaninoff dedicated the symphony to "A.L.," a discreet reference to Anna Lodïzhenskaya, the wife of one of the composer's friends. The combination naturally suggests that the music of the symphony somehow relates to a relationship—whether an actual love affair or an intimate friendship that tended in that direction—between the two. The care with which Rachmaninoff protected his private life makes such thoughts purely hypothetical, but Barrie Martyn, in a recent study of the composer, suggests that Rachmaninoff may have taken the failure of the symphony as a sign of "divine retribution for moral guilt."

Listeners familiar with Rachmaninoff's other symphonies are well aware of his predilection for "motto" themes—short melodic ideas that recur in every movement and form the basis of other thematic ideas. That procedure is already evident in the First Symphony. The opening gesture—a rapid, sharp turn figure—reappears as the first figure in each of the four movements, as well as in many other places. This is followed by a darkly sombre theme, the first four notes of which follow the outline of the *Dies irae* melody, a tune that Rachmaninoff probably first encountered when he

studied Tchaikovsky's *Manfred* Symphony as a student (he had been so taken with the work that he prepared a four-hands piano arrangement). A reference to the "day of wrath" described in the text of the Requiem Mass is logically connected with the "Vengeance is mine" epigraph. This, too, reappears in various guises throughout the symphony. The other principal musical idea of the symphony appears first as the secondary theme of the opening movement—a halting two-note motive derived from the *oktoechos*, the Byzantine chant repertory that forms the musical background for the Russian Orthodox chant. When first heard, it is embedded in a yearning and melancholy theme that may be related in the composer's mind to his dedicatee Lodïzhenskaya.

With these musical materials, Rachmaninoff creates an organic structure for the sonata form of his first movement hinting at his familiarity with other major works in the Russian tradition (Borodin's Second in the assertive opening, Tchaikovsky's *Pathétique* in its development). The second movement is a charming scherzo with a light touch that we rarely associate with Rachmaninoff. The third movement's Larghetto is built from a transformation of the first movement's secondary theme with a menacing contrast in the middle section. The finale integrates all the material we've heard to this point, beginning with a victorious march version of the opening theme and introducing the first of those "big tunes" that mark an emotional climax of a Rachmaninoff score. But the festivity and the warmth, after building to a wildly frenetic passage, suddenly evaporate at the sound of a powerful stroke on the tam-tam, and the coda brings back the turn figure that opened the symphony, now an *idée fixe* in a darkly heroic close.

With his First Symphony, Rachmaninoff marked out new territory for Russian symphonic composition. For its time, it was a very advanced work. A decade later

Lorin Maazel at the National Music Camp, 1939

Photographs by Lucien Aigner

A Special Exhibit at the Tanglewood Visitor Center



Lucien Aigner

On display at the Tanglewood Visitor Center through the end of August is an exhibit of ten photographs of Lorin Maazel as a nine-year-old conducting prodigy at the National Music Camp in 1939. A former conducting student of Leonard Bernstein at the Tanglewood Music Center, and now music director of the Pittsburgh Symphony Orchestra, Mr. Maazel led the Pittsburgh Symphony in two Tanglewood concerts earlier this month. The photographs in the exhibit were taken by Lucien Aigner, who helped lay the foundations of modern photojournalism in Paris and Europe in the 1920s and '30s. Most famous for his photographs of celebrities such as Marlene Dietrich, Winston Churchill, Maurice Chevalier, and Albert Einstein, Aigner is also known for his photographs of New York's Harlem in the 1930s and '40s. Mr. Aigner now resides in Great Barrington, Massachusetts.



Lucien Aigner

Stravinsky wrote a standard symphony as one of his first large-scale compositions, and it is far more traditional than the symphony of Rachmaninoff, who is generally regarded as the arch-conservative of our century. But its failure had consequences for the future of his music that we can only guess. From 1897 on, Rachmaninoff defined his musical language largely within the boundaries already established in this first great work.

—Steven Ledbetter

Sergei Prokofiev
Piano Concerto No. 2 in G minor, Opus 16

Sergei Sergeyevich Prokofiev was born in Sontsovka, in the Ekaterinoslav district of Russia, on April 23, 1891, and died in Moscow on March 5, 1953. He composed his Second Piano Concerto in 1912-13, performing the solo part in the first performance, which took place at Pavlovsk on August 23, 1913, under the conductor Aslanov. The original score was, according to Philip Hale, lost when the composer's apartment "was confiscated [requisitioned?] by decree of the Soviet government," but sketches of the piano part were saved, and Prokofiev used these to reconstruct the work, while at Ettal, in Bavaria, in 1923. This revised version was first performed in Paris on May 8, 1923, with Prokofiev again as soloist and Serge Koussevitzky conducting. The same pair gave the first American performances at Boston Symphony Orchestra concerts on January 31 and February 1, 1930. Jorge Bolet was soloist for the first Tanglewood performance of this concerto on August 5, 1951, under Eleazar de Carvalho's direction; Mikhail Rudy was soloist for the most recent Tanglewood performance, on August 22, 1976, under Gunther Herbig's direction. In addition to the solo part, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, three trombones and tuba, two trumpets, timpani, tambourine, side drum, cymbals, bass drum, and strings.

During the ten years he spent at the St. Petersburg Conservatory, the young Prokofiev developed his own piano playing to a remarkable degree of brilliance and turned out in quick succession his first two piano concertos. The premiere of his First Concerto had given him a taste of what it was like to be somewhat controversial, to be discussed by the leading critics in both St. Petersburg and Moscow. There was something of a furor, and Prokofiev astutely used the excitement when, in his final year at the conservatory (1913-14), he aimed for the Rubinstein Prize, the top piano award offered by the institution, choosing as his competition piece not a classical concerto but his own work, even going to the extent of having the score printed for the occasion! (He won the prize, though the judges were not unanimous.)

By this time Prokofiev had already completed and performed his Second Concerto, which, according to one critic, left its listeners "frozen with fright, hair standing on end." Actually, many of them seem to have been ready for such a reaction even while on their way to the performance, which took place in the slightly out-of-the-way town of Pavlovsk. The critics came out from St. Petersburg in force, sensing the kind of event that sells newspapers. The reviewer in the *Petersburgskaya Gazeta* wrote:

> The debut of this cubist and futurist has aroused universal interest. Already in the train to Pavlovsk one heard on all sides, "Prokofiev, Prokofiev, Prokofiev." A new piano star! On the platform appears a lad with the face of a student from the Peterschule [a fashionable school; it should be remembered that the composer was just twenty-one]. He takes his seat at the piano and appears to be either dusting off the keys, or trying out notes with a sharp, dry touch. The audience does not know what to make of it. Some indignant murmurs are audible. One couple gets up and

runs toward the exit. "Such music is enough to drive you crazy!" is the general comment. The hall empties. The young artist ends his concerto with a relentlessly discordant combination of brasses. The audience is scandalized. The majority hisses. With a mocking bow, Prokofiev resumes his seat and plays an encore. The audience flees, with exclamations of: "To the devil with all this futurist music! We came here for enjoyment. The cats on our roof make better music than this."

Of course, we can't be positive that the audience in Pavlovsk heard the piece as we know it today, since the manuscript was lost and had to be reconstructed ten years later on the basis of the solo piano part, but on the whole it seems likely that any changes were relatively minor. Thus, we are rather bemused—not to say astonished—at the vehemence of the early reaction. Certainly there are moments in the score that might raise eyebrows, but there are also wonderful lyric ideas, delicate colors, and accessibly elementary harmonies, with varied passages of rich pianistic elaboration.

Prokofiev's beginning is about as atypical as one can imagine: instead of dramatic fireworks between opposing forces (piano and orchestra), a gentle introductory phrase in the muted strings (pizzicato) and clarinets ushers in Chopinesque figuration in the pianist's left hand, supporting a long, delicate melody in the right. A faster, marchlike section brings in the acerbic, witty, piquant side of Prokofiev, culminating in an extended solo that is not a cadenza—more or less irrelevant to the musical discourse—but a continued working out of its issues, though the soloist completely takes over until the climactic return of the orchestra and a pianissimo recollection of the opening.

The scherzo is a relentless *moto perpetuo* in which the soloist has unbroken sixteenths played by both hands in octave unison throughout, while the orchestra supplies color and background in a sardonic mood. In the Intermezzo, the orchestra suggests a dark, heavy march (with many repetitions of a four-note bass figure hinting at a passacaglia); over this the piano cavorts with figures alternately delicate and forceful.

The finale brings on the traditional opposition between forces, with the soloist attempting to overwhelm the orchestra now with fleet brilliance, now with full-fisted



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chords. This does not, however, preclude a surprisingly tranquil contrasting passage begun by clarinets and violas, but carried on at some length by the unaccompanied piano, sounding like a Russian folk melody. This melody is the subject of much further discussion, growing more energetic and lively, eventually—after another extended solo passage, here more like a traditional cadenza—reappearing embedded in the rhythmic orchestral material that brings the concerto to its breathtaking close.

—S.L.

Alexander Borodin
Polovtsian Dances from *Prince Igor*

Alexander Borodin was born in St. Petersburg on November 12, 1833, and died there on February 27, 1887. He began work on his opera Knyaz' Igor *(*Prince Igor*) in 1869-70, then dropped it until 1874, after which he kept working at the score, which was still not entirely finished at his death thirteen years later. After being completed by Rimsky-Korsakov and Glazunov, the opera received its premiere at the Mariinsky Theater in St. Petersburg on November 16, 1890. Pierre Monteux led the Boston Symphony Orchestra's first performance of the* Polovtsian Dances *in April 1920 and Charles Munch the BSO's most recent performances in November 1953. There has been no previous BSO performance of the work at Tanglewood, though the Tanglewood Music Center Orchestra has performed it in a Tanglewood on Parade concert. In addition to the mixed chorus, the score calls for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, glockenspiel, bells, snare drum, suspended cymbal, tambourine, and triangle), harp, and strings.*

Surely Alexander Borodin composed the best music ever written by a practicing chemist. He received a doctorate for his dissertation *On the Analogy of Arsenical with Phosphoric Acid*, while at the same time practicing his cello and writing some of his first chamber works. At the age of thirty-one he became a full professor of chemistry at the Medico-Surgical Academy in St. Petersburg. His professional life was spent there investigating the products of the condensation of the aldehydes of valerian, enantol, and vinegar. But he led a second life as well, one that was enthusiastically supported by a group of Russian nationlist musicians including Balakirev and Mussorgsky. Partly with their encouragement and support he began writing in the larger forms, producing ultimately three symphonies, two string quartets and other chamber music, piano pieces, songs, and several stage works.

Prince Igor was intended to be his masterpiece; though he spent eighteen years of part-time work on the score, it was not quite finished when he died, and only through the contributions of Rimsky-Korsakov and Glazunov was it finally brought to performance. The opera has had a mixed success over the years, largely because Borodin insisted on writing his own libretto and had started the composing before even clarifying some of the lines of the plot. The result is a colorful opera that now seems somewhat disjointed and that is heard outside of Russia only in occasional revivals. When it *is* heard, however, the extended ballet sequence known as the "Polovtsian Dances" never fails to steal the show. This was designed as a series of entertainments for Prince Igor to pass the time while he is held captive in the camp of the great Khan. The dances are performed, in the opera house, with choruses alternating between the seductions of the slave girls and the vigorous praise of the great Khan himself. Often the choruses are omitted in concert performance, but they add greatly to the barbaric

splendor of the scene, further enriched by Borodin's brilliantly colorful orchestration. The enchanting melodic grace of these dances was recognized by Robert Wright and George Forrest, who mined this particular field for no fewer than three songs in their musical *Kismet*; that melodic freshness in Borodin's original form has made the Polovtsian Dances an ever-popular orchestral showpiece.

—S.L.

Flowing Dance of the Young Maidens (4/4, Andantino)

Sopranos:	**Sopranos:**
Uletai na krïlyakh vyetra, tï f krai rodnoy rodnaya pyesnya nasha tuda gdye mï tyebya svabodna pyeli gdye bïla tak privolna nam staboyu.	Fly away on the wings of the wind, to our native land, o, you, our native song, to the place where we sang to you so freely, where things were so idyllic for you and me.
Altos:	**Altos:**
Tam pad znoynïm nyebam nyegai vozdukh polan, tam pad govar morya dryemyut gorï v ablakakh;	There under the sultry sky, the air is full of bliss. There under the murmur of the sea, the hills slumber beneath the clouds.
Women:	**Women:**
Tam tak jarka solntse svyetit radni ye gorï svyetom zalivaya, v dalinakh pïshno rosï rastsvyatayut i solovi poyut v lyesakh zyelonïkh, i slatkii vinograd rastyot. Tï tuda i ulyetai.	There the sun shines so brightly, our native hills are flooded with light, in the valleys splendid roses bloom, Nightingales sing in the green forests and the sweet grape grows. Oh, fly away there.

Dance of the Savage Men (4/4, Allegro vivo)

General Dance (3/4, Allegro)

All:	**All:**
Poitye pyesni slavï khanu, poi! Slavtye silu doblyest' khana, slav! Slavyen khan! Khan! Slavyen on, Khan nash! Blyeskam slavï solntsu ravyen khan! Nyetu ravnïkh slavai Khanu! Nyet!	Sing songs of praise to the Khan! Sing! Praise the courage of the Khan! Praise! Glorious Khan! He is our glorious Khan! With a blaze of glory equal to the sun is our Khan, there is no one equal in glory to the Khan. None!

Women:	Women:
Chagi khana, slavyat khana	Prisoners of the Khan, praise the Khan.
All:	**All:**
Poitye pyesni slavï khanu, poi!	Sing songs of praise to the Khan! Sing!
Slavtye schedrast', slavtye milost!	Praise his generosity, praise his kindness!
Slav!	Praise!
Dlyavragof Khan! Grozen on Khan!	Who can be equal in glory to the
Ktozhe slavai ravyen khanu? Kto?	Khan? Who?
Blyeskam slavï solntsu ravyen on!	With a blaze of glory he is equal to the sun!

Dance of the Young Boys (Presto, 6/8)

Dance of the Men

Men:	Men:
Slavai dyedam ravyen khan, nash khan.	Equal to the glory of our forefathers is our Khan.
Khan, khan Konchak!	Khan, Khan Konchak!

Dance of the Young Boys

Dance of the Men

Men:	Men:
Slavyen Khan! khan Konchak!	Praise to the Khan! Khan Konchak!
Khan, khan Konchak!	Khan, Khan Konchak!

Flowing Dance of the Young Maidens (4/4, Andantino)

Women:	Women:
Uletai . . . (*etc.*)	Fly away . . . (*etc.*)

Dance of the Young Boys

Dance of the Men

Men:	Men:
Slavai dyedam ravyen khan, nash khan.	Equal to the glory of our forefathers is our Khan.

Dance of the Young Boys

Dance of the Men

Men:	Men:
Slavyen Khan! khan Konchak!	Praise to the Khan! Khan Konchak!

General Dance

All:	All:
Plyaskai vashei tyeshtye khana.	A dance for your pleasure, Khan.
Nashan khan Konchak!	Our Khan Konchak!

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BRAHMS — Rhapsody for Contralto, Male Chorus, and Orchestra, Opus 53

FLORENCE QUIVAR, mezzo-soprano
MEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

INTERMISSION

BEETHOVEN — Symphony No. 9 in D minor, Opus 125

Allegro ma non troppo, un poco maestoso
Molto vivace—Presto—Tempo I—Presto—Tempo I
Adagio molto e cantabile—Andante moderato—Tempo I—Andante—Adagio
Presto—Allegro ma non troppo—Vivace—Adagio cantabile—Allegro moderato—Allegro—Allegro assai—Presto—Allegro assai—Allegro assai vivace, alla marcia—Andante maestoso—Adagio ma non troppo, ma divoto—Allegro energico, sempre ben marcato—Allegro ma non tanto—Prestissimo

ALESSANDRA MARC, soprano
FLORENCE QUIVAR, mezzo-soprano
FRANK LOPARDO, tenor
PAUL PLISHKA, bass
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

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Baldwin piano

NOTES

Johannes Brahms
Rhapsody for Contralto, Male Chorus, and Orchestra, Opus 53

Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna, Austria, on April 3, 1897. The Alto Rhapsody *was composed in 1869 and had its first hearing at a closed rehearsal at Karlsruhe in the fall of that year; Pauline Viardot-Garcia was soloist and Hermann Levi conducted. The first public performance was given at Jena on March 3, 1870, with Ernst Naumann conducting and again with Mme. Viardot-Garcia. The first American performance was given by the Boston Symphony Orchestra during its first season, on February 11, 1882, at the Boston Music Hall: the soloist was Mary H. How, the conductor Georg Henschel. Serge Koussevitzky led the orchestra's first Tanglewood performance of the Alto Rhapsody on August 3, 1946, with soloist Carol Brice and the Festival Chorus. Klaus Tennstedt led the orchestra's most recent Tanglewood performance on July 29, 1983, with contralto Maureen Forrester and the men of the Tanglewood Festival Chorus, John Oliver, conductor. The score calls for contralto solo, four-part male chorus, and an orchestra of flutes, oboes, clarinets, and bassoons in pairs, two horns, and the usual strings.*

About the time the D minor piano concerto had its first run of performances, Brahms completed his A major Serenade but then wrote no more orchestral pieces until the *Haydn* Variations of 1873. He composed meanwhile the great sets of piano variations on themes by Handel and Paganini; chamber music including the two string sextets, the Piano Quintet, the Horn Trio, the E minor cello sonata, and the first of his string quartets that he thought fit for publication; and much music for voices, from Lieder to the *German Requiem*. The accompanied vocal works of this period—the *German Requiem*, the little-known Goethe cantata *Rinaldo*, the *Alto Rhapsody*, the *Song of Fate*, and the *Song of Triumph* (a handsome neo-Handelian blaze rendered disreputable by its too blatant crowing over the defeated French after the 1870-71 war)—were, among other things, tools for Brahms to sharpen his orchestral skills.

Brahms the songwriter has been accused of having no literary taste, especially when compared with his mentor, Schumann, and his much younger contemporary, Hugo Wolf. It is true that in casting around for Lieder texts he was not looking for the exquisite lyric as much as for the stimulus of atmosphere or for the telling phrase and that he often found what he needed in verse by writers whom, but for Brahms, we would not know. Brahms was in fact a reader of huge appetite and sharp discernment who gathered a library including the complete available works of Boccaccio, Byron, Cervantes, Goethe, Keller, Lessing, Lichtenberg, Schiller, Shakespeare, and Tieck (the foreigners in German translation), as well as many anthologies of poetry and collections of folk songs. In his choral works, which he regarded as "large statements" as distinct from the genre paintings and lyric contemplations of his Lieder and part-songs, he turned to the books he cherished most and knew best, in first place to the Bible, then to Goethe, and also to Schiller and Hölderlin.

Brahms had been setting Goethe since the time of the First Piano Concerto, and *Rinaldo*—that fascinating yet not quite convincing essay in *Sturm und Drang*—had occupied him off and on for several years in the 1860s. He was moved—reminded, as it were—to compose the Alto Rhapsody by seeing someone else's setting of the same

text. To his friend and biographer, the philologist and music historian Hermann Deiters, he wrote in September 1869:

> I recall having seen at your house a book of songs by Reichardt (or possibly Zelter) that included a passage from Goethe's *Harzreise* (*Aber abseits wer ist's?*). I need hardly say that I have just set it and that I should very much like to see my precursor's work. I am calling my piece (for solo contralto, male chorus, and orchestra) "Rhapsody," but I believe that I am indebted to the honorable gentleman who had the floor before me for that as well.

Except that Reichardt began his setting not, like Brahms, with "*Aber abseits wer ist's?*" but six lines later, at "*Ach, wer heilet die Schmerzen*," Brahms had remembered accurately: the Rhapsody by Johann Friedrich Reichardt (1752-1814), Kapellmeister to Frederick the Great, as well as observant and deft reporter in many books of the European cultural scene of his time, was published in 1790 in the third volume of an extensive collection titled *Cäcilia* of Reichardt's songs and church pieces. While Brahms had not looked long at Reichardt's Rhapsody, something of what he had seen had stuck, and in asking to see the piece again he was obviously eager to satisfy his curiosity as to just how much—consciously and unconsciously—he had taken over from his "*verehrten Vorredner.*" Brahms's setting is in a richer musical language and it is the product of a more complicated mind; many similarities, however, between the two Rhapsodies—key, meter, even a few details of melodic contour, the change to C major at "*Ist auf deinem Psalter*"—are too striking to be nothing but coincidence.

What Brahms set is three stanzas of a long poem—thirteen stanzas, eighty-eight lines in all—called *Harzreise im Winter*, or *Journey through the Harz Montains in Winter.* Goethe wrote the poem on just such a journey in December 1777. He was twenty-eight, the celebrated author of *Götz von Berlichingen* and *The Sufferings of Young Werther*, and, since November 1775, a resident of Weimar, whose reigning Duke he served as Minister of State, Director of Theaters, Inspector of Mines, Intellectual- and Scientist-at-Large, and, in his later years, principal tourist attraction. It was ostensibly to inspect mining villages that Goethe journeyed into the mountains, but characteristically he had a complex agenda in view: he wanted to climb the Brocken, the highest peak of the Harz chain and famous as the site of the Witches' Sabbath (as such it would become enormously important in *Faust*); he also needed to clear his head; and in response to a plea for comfort, he went to visit a certain Friedrich Viktor Leberecht Plessing, a theology student who lived in the Harz district and who had become morose, misanthropic, and generally depressed as a result of reading *Werther.** *Harzreise im Winter* is in many ways a difficult poem, allusive, full of quick shifts of subject and point of view. Fastening upon what Thomas Mann called "those words so wonderfully versed in the ways of souls," that is, the three stanzas that speak to the Plessing part of Goethe's mission, Brahms gives us the most directly, most piercingly communicative portion of the poem.

Brahms set great store by the Rhapsody; in a letter to his publisher Fritz Simrock he calls it "the best that I have prayed so far," adding that there are enough people in need of such a prayer; that for a time he slept with the score of "this somewhat intimate music," as he called it, under his pillow. The Rhapsody—intimate, yes, especially in orchestration (no brass except one pair of horns, no drums), but of gripping power in declamation, harmony, and rhythmic tension—is as near as Brahms ever came to

*Plessing did not respond to the cool Olympian breezes of Goethean therapy, though his story does in fact have a perfect German happy ending: his melancholia vanished some years later, he took his degree, was awarded a university appointment, and thus ended his days as Herr Professor Doktor Plessing.

writing opera. The progression from orchestral introduction through recitative, arioso, and aria, to a finale with a chorus of sympathetic onlookers, is absolutely operatic. Opera was something in which Brahms was, let us say, never quite uninterested; it was something to discuss from time to time with writer friends; and by the end of the 1860s—and we should remember that both the Alto Rhapsody and the *Song of Fate* are the work of a man barely into the second half of his thirties—it was also something about which to say that if he had tried it once in his youth, even tried it and failed, he would not mind having another go at it, but as it was, he was now too old for a first opera just as he was too old for a first marriage.

Tovey has summarized the content of the Alto Rhapsody so beautifully that it would be perverse not to quote him:

> Goethe's *Harzreise im Winter* is an ode in which the poet uses the winter scenery of the Harz Forest as a background for the figures of huntsmen and foresters happy in the brotherhood of their crafts, contrasted with the solitary misanthrope whose embittered soul has poisoned all that human loving-kindness can do for him. A God has appointed to each man his path; the happy man runs his course swiftly to its joyous end; but he whose heart misery has contracted, struggles in vain against the iron bonds which only the bitter shears of fate shall sever at last. It is easy to follow the carriage which Good Fortune drives, as the leisurely cavalcade on the new-levelled road follows the Prince's entry in state.
>
> At this point Brahms begins his interpretation of the poem, selecting with a musician's insight the three middle stanzas which, without rising to the Pindaric ecstasy of the climax, contain in a completeness of their own the poet's heartfelt prayer to the Father of Love to restore the soul of the lonely hater of men. With shudders the orchestra presents an introductory picture of the slow steps of the recluse, the springing back of the bushes through which he breaks, the slow rise of the tall grass he has trodden, and the solitude that engulfs him. Then the alto gives words to the description, following the tracks through wider modulations, and thus rounding off this introduction with great musical breadth and simplicity.

The aria proper begins with "*Ach, wer heilet die Schmerzen*" (the point at which Reichardt had begun his setting), and this is music tense in its cross-rhythms and throbbing syncopations, its unflinching harmonic collisions, and in the bold leaps of the vocal line. Then comes the prayer. A plain 4/4 meter soothes the tense ambiguities of the earlier 3/2 and 6/4,* the melodic contours are softer, and the harmony settles into a beatific C major. It is here that the chorus of men joins the singer. Plucked strings suggest the psaltery of the Father of Love, and though the last two words are "*sein Herz*," the music unmistakably says "Amen!"

—from notes by
Michael Steinberg

Now Program Annotator of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. The complete version of this note on the Brahms *Alto Rhapsody* appeared originally in the program book of the San Francisco Symphony copyright ©1983 and appears here in somewhat abbreviated form by permission of that orchestra.

*The music is all written in 3/2, that is, with the six beats of each measure articulated as three groups of two, but Brahms constantly creates rhythmic dissonance by setting against this a division of the six beats into two groups of three.

Alto Rhapsody

(Alto)

Aber abseits, wer ist's?
Ins Gebüsch verliert sich sein Pfad,
hinter ihm schlagen
die Sträuche zusammen,
das Gras steht wieder auf,
die Öde verschlingt ihn.

Who is that, wandering alone?
He loses his way in the brush,
Behind him the branches
Close together again,
The grass springs back again,
Emptiness swallows him.

Ach, wer heilet die Schmerzen
des, dem Balsam zu Gift ward?
Der sich Menschenhass
aus der Füller der Liebe trank!
Erst verachtet, nun ein Verächter,
zehrt er heimlich auf
seinen eignen Wert
in ungenügender Selbstsucht.

Ah, who can heal the pain
Of one who finds poison in balsam?
He has drunk the hate of mankind
From the cup of love!
First scorned, now scorning,
He secretly wastes
His own merit
In useless searching for himself.

(Alto and Male Chorus)

Ist auf deinem Psalter,
Vater der Liebe, ein Ton
seinem Ohre vernehmlich,
so erquicke sein Herz!
Öffne den umwölkten Blick
über die tausend Quellen
neben dem Durstenden
in der Wüste.

If there is in your Psalter,
Father of Love, a melody
That can reach his ear,
Revive his heart!
Reveal to his clouded sight
The thousand fountains
Beside the thirsting soul
In the wasteland.

–Goethe

Ludwig van Beethoven
Symphony No. 9 in D minor with final chorus on Schiller's ode, *To Joy*, for four solo and four choral parts, Opus 125

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. Though one theme from this symphony appears in a sketchbook of 1815 and some sketches for the first movement were undertaken in late 1817 and early 1818, Beethoven only began concentrated work on the score in 1822. It occupied him throughout the following year, and he completed it in February 1824. The first performance took place at the Kärntnertor Theater in Vienna on May 7, 1824, in an all-Beethoven concert that opened with the "Consecration of the House" Overture and included the first hearing in Vienna of the Kyrie, Credo, and Agnus Dei from the "Missa Solemnis" before closing with the new symphony. The deaf composer stood on the stage beating time, but the real conducting was done by Michael Umlauf. The vocal soloists were Henriette Sontag, Caroline Unger, Anton Haitzinger, and J. Seipelt. The first American performance was given by the New York Philharmonic on May 20, 1846, under George Loder, with Mme. Otto, Mrs. Boulard, Mr. Munson, and Mr. Mayer. The Boston Symphony Orchestra's first performance of the Beethoven Ninth in the Berkshires was given to inaugurate the Music Shed on August 4, 1938; Serge Koussevitzky conducted, with soloists Jeannette Vreeland, Anna Kaskas, Paul Althouse, and Norman Condon. The chorus was the Cecilia Society, Arthur Fiedler, conductor. The BSO's most recent Tanglewood performance was led by Seiji Ozawa on July 1, 1988, to celebrate the fiftieth anniversary of the Shed (which was rededicated as the "Koussevitzky Music Shed" on that occasion), with Josephine Barstow, Janice Taylor, Philip Langridge, Victor Braun, and the Tanglewood Festival Chorus, John

Oliver, conductor. Christoph von Dohnányi and the Cleveland Orchestra gave the most recent performance here, on August 25, 1991, with Ruth Falcon, Janis Taylor, Thomas Moser, James Courtney, and the Tanglewood Festival Chorus, John Oliver, conductor. The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, triangle, cymbals, bass drum, strings, soprano, alto, tenor, and bass solos, and four-part mixed chorus.

Friedrich Schiller's ode *An die Freude* (*To Joy*), written in 1785 and published the following year, spoke directly to the new desire for spiritual freedom and secular reform that followed the spread of Enlightenment ideals to German-speaking countries. Its vision of world brotherhood and its message of reconciliation expressed in quasi-religious terms appealed to the young and idealistic. Almost immediately, composers began setting the text to music—more than forty settings are known, mostly for voice and piano, but also for various choral combinations. In 1793 Schiller received word from a friend in Bonn that a young composer there was undertaking yet another setting of the poem; of the results he anticipated from the twenty-three-year-old Beethoven, the friend wrote, "I expect something perfect, for as far as I know him he is wholly devoted to the great and sublime." If Beethoven did actually com-



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plete a musical setting of Schiller's ode in the early 1790s, it has been completely lost. But the notion of working out a musical version of the poem that spoke so strongly to him remained, to reach fruition three decades later in the powerful culmination of his last symphony.

He began work on the symphony—largely in response to an invitation from the Philharmonic Society of London to come to England in the winter of 1817-18 and bring two new symphonies—in the middle of a difficult and frustrating decade during which he composed less than at any other comparable period in his life. He had produced no symphonies after the Seventh and Eighth in 1812; his deafness had become nearly total, and his concern with difficult family matters (a legal battle to win the guardianship of his nephew) distracted his attention. In any case, the work on the new symphonies—he originally planned two, though only one was completed—was slow and difficult. He put the project aside for nearly five years, during which time he composed his last three piano sonatas, the *Missa Solemnis*, the *Consecration of the House* Overture, and the *Diabelli* Variations. When he returned to the symphonic sketches in the summer of 1822 he still hoped to write two sibling works, but by the following year he had settled on one, a symphony in D minor. By the beginning of 1823, the first movement was substantially finished; the rest was rather fully outlined by the end of the year. But the problem of a conclusion was worrisome; he was torn between two possibilities—a choral finale setting Schiller's ode which would end the D minor symphony in the major key, or a purely instrumental finale which would be largely, if not entirely, in the minor—quite different both musically and emotionally. (In the end, the sketch for the purely instrumental ending was recast and used in the A minor string quartet, Opus 132.) Even when he had definitively decided on the choral finale and had, in fact, invented the familiar hymnlike tune that served as its main theme and substantially composed the instrumental variations that mark its first appearance, he still agonized over the proper way of introducing voices into what was, up to that point, a purely instrumental work. As his amanuensis Schindler recalled: "One day he burst into the room and shouted to me: 'I have it! I have it!' He held his sketchbook out to me so that I could read: 'Let us sing the song of the immortal Schiller'; then a solo voice began the Hymn to Joy."

Beethoven finally settled on a slightly different formulation of the text for the baritone's recitative, but the basic idea remained: disavowal of the past and conscious welcome turning to something new. When actually setting Schiller's poem, Beethoven paid scant attention to literary propriety. He used, in the end, less than half of the text and freely rearranged the parts he did use so as to highlight and underline his musical architecture. Two passages in particular—one beginning "*Freude, schöner Götterfunken*" (the opening line) and the other, "*Seid umschlungen, Millionen*" (from the end of the first stanza)—are projected with themes designed to combine fugally and reappear at significant points of musical articulation. This treatment of the text has, on occasion, aroused the opprobrium of critics such as the nineteenth-century Mozart biographer Oulibicheff, who complained that Beethoven treated the sublime excerpts from Schiller's ode like scraps of an Italian opera libretto. Of course, after three decades of considering the poem as a subject for music, Beethoven's treatment far transcended a simple musical setting of the text designed to project its words from beginning to end. Rather he sought to capture the essence of Schiller's utopian striving for Elysium, something he could better accomplish in a purely musical treatment.

Having solved the problems of composition to his own satisfaction, Beethoven was faced with the task of mounting a performance of his terrifically demanding piece of music. In early 1824 Vienna was in the grip of a Rossini craze that thoroughly disgusted Beethoven, so he offered the first performance of the symphony (and the

Missa Solemnis) to Berlin. When this became known, Beethoven's friends in Vienna assembled signatures on an open letter to him urging that the premiere be reserved for his own city. Even after Beethoven agreed, the concert turned out to be a matter of constant argument, debate, changes of plan, and threatened cancellation. Beethoven wanted to conduct the entire concert, an embarrassing issue on account of his deafness. The final announcement for the concert simply noted that the composer would "participate in the general direction." At one point during discussions of this matter, Schindler, in a masterful display of tact, suggested, "It would put too severe a strain upon your ears and for that reason I would not advise you to conduct the whole." In the end, Beethoven stood on the stage next to Umlauf, apparently to set the tempi for each movement; he kept on beating time, but the performers had been instructed to pay attention only to Umlauf's beat.

Even the content of the program was a matter of dispute. Beethoven wanted to open with the *Consecration of the House* Overture and continue with a complete performance of the *Missa Solemnis* before closing with the new symphony. The problems with that plan were not only musical—the length and difficulty of the two major works in particular—but also legal. Church authorities declined to permit the performance of liturgical music in the unsanctified precincts of a theater. In the end, only excerpts from the Mass were performed—the Kyrie, Credo, and Agnus Dei—and they were billed as "Three Grand Hymns with Solo and Choral Voices."

The performance itself can hardly have been technically satisfying, given the novelty and difficulty of the music. But the crowded house responded with enthusiasm, even breaking into applause at the unexpected entry of the timpani in the middle of the scherzo. The familiar accounts of the applause and Beethoven's oblivion to it have been told in various ways by the participants, but it remains one of the most touching images of the concert—indeed, of Beethoven's life. Stories differ as to whether it occurred at the end of the scherzo or of the entire performance, but Thalberg, whom Beethoven's biographer Thayer interviewed in 1860, recalled it this way (from Thayer's notes of the interview):

> Beethoven was dressed in black dress-coat, white neckerchief, and waistcoat, black satin small-cloths, black silk stockings, shoes with buckles. He [Thalberg] saw after the Scherzo of the 9th Symphony how B. stood turning over the leaves of his score utterly deaf to the immense applause and Unger [the alto soloist] pulled him by the sleeve, and then pointed to the audience when he turned and bowed.

For much of the rest of the century the Ninth was considered something of a biological sport, almost an aberration in Beethoven's work. Arguments raged as to the appropriateness of concluding a purely instrumental work with the sudden, late appearance of voices, thus turning (so it was said) a symphony into a cantata. Part of the reason for such discussions, of course, was the implied ranking of the musical genres: symphonies were "pure" and therefore somehow "greater" than works that depended on a text. In general these debates overlooked the way Beethoven constructed his symphony to move from darkness and gloom to light and joy by means that are entirely congruent with the aesthetic of his other symphonies (the Fifth, of course, comes immediately to mind as an earlier exemplar of tragedy-to-triumph): the first three movements continually reiterate the key of D minor or the other keys that are closely related to the D minor scale (F and B-flat), while the last movement proceeds from those minor-related keys to emphatic projection of the cardinal notes in D major: F-sharp and B-natural. The only difference in this case is that the search is, to some extent, made more explicit through the intervention of Schiller's text and the powerfully evocative addition of the voices representing "*Alle Menschen*" who may experience the reconciliation wrought by the "daughter of Elysium."

The symphony opens with its first theme gradually appearing out of a mysterious introduction hinting at indescribable vastness. No orchestral beginning was more influential throughout the nineteenth century, though no composer ever surpassed Beethoven in the suggestive power of this opening. Throughout the lengthy first movement, filled with a rich cornucopia of musical ideas and developments, we are never allowed to stray for long from the powerful reminder that this symphony is in a minor key, with all of the emotional elements that fact conjures up. The brilliant second movement, too, a gigantic, demonic scherzo, remains in the home key of D minor, fiercely reiterating the mood of the first movement. Even the timpani, which play the most prominent solo role in this movement, emphasize the *minorness* of the key. Rather than being tuned in the normal fashion to the tonic and dominant notes (D and A), they are most strikingly tuned to high and low F, the characterizing third degree of the minor scale, thus forcibly recalling, every time they play, that the key is D minor or its close relative F. Here, though, there is an important contrast in the middle section, where, for the first time in the symphony, D major appears, projecting a mood of pure, human joy; but it is cancelled by the return of the fugal scherzo.

The slow movement, richly evocative in its delicate lyricism, presents variations on a theme with a welcome warmth of emotion. This was the last of the major thematic ideas in the symphony to come to Beethoven, who was well advanced on the other movements before beginning this one. The key is B-flat, a close relative of D minor; a second, slightly faster theme appears in D major, but the brighter key is never strongly emphasized and finally slips back into the first key. The alternating variation themes become progressively more lush and ornate, sweetly consoling. But at the first sound of the finale, a "fanfare of terror," all sweetness and light is swept away. Beethoven creates a consciously ugly dissonance to introduce his public search for a way to turn the minor-key darkness of the opening movements into major-key affirmation. Cellos and double basses sing an operatic recitative calling up and summarily rejecting themes from each of the earlier movements (though there is an evident tinge of regret in the rejection of the third-movement theme!). In a number of sketches for this section, Beethoven actually wrote words under the bass line, as if the instruments themselves were to sing out the reasons for their rejection of each theme, but in the end he allowed the evident dramatic quality of the melodic line to stand alone. Then a new theme, emphatically major-key (it keeps hinging on the note F-sharp, the characteristic third step of the D major scale), simple, singable, even hymnlike, appears cautiously at first; it is welcomed by the rest of the orchestra, which begins a set of variations. Real progress seems to be underway when all this, too, is swept away by the return of the "fanfare of terror" made even more consciously ugly (Beethoven included every single note of the D minor scale in this chord). Here, at last, the baritone solo intervenes with the words Beethoven composed to introduce Schiller's poem: "Let us tune our voices in more pleasant and more joyful song." And, as the poem unfolds, the music to which Beethoven sets it also solves the problems raised by the earlier movements: the liberating power of joy, its reconciling effect on humanity, are expressed in music that works its way to one of the most powerful affirmations of D major ever composed, Beethoven's sturdy, confident answer to the questions posed by the opening of the symphony.

—Steven Ledbetter

Text and translation begin on the next page.

Text to the finale of Beethoven's Ninth Symphony, based on Schiller's ode, *To Joy*

O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere anstimmen,
Und freudenvollere.

—*Beethoven*

O friends, not these tones;
Rather, let us tune our voices
In more pleasant and more joyful song.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine.
Your magic once again unites
That which Fashion sternly parted.
All men are made brothers
Where your gentle wings abide.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja—wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

He who has won in that great gamble
Of being friend unto a friend,
He who has found a goodly woman,
Let him add his jubilation too!
Yes—he who can call even one soul
On earth his own!
And he who never has, let him steal
Weeping from this company.

Freude trinken alle Wesen
An den Brüsten der Natur,
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod,

Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

All creatures drink of Joy
At Nature's breasts.
All good, all evil souls
Follow in her rose-strewn wake.
She gave us kisses and vines,
And a friend who has proved faithful
even in death.
Lust was given to the Serpent,
And the Cherub stands before God.

TANGLEWOOD FESTIVAL CHORUS AUDITIONS
1994-95 Symphony Hall Season

The Tanglewood Festival Chorus, John Oliver, conductor, has openings in all sections for a number of works being performed as part of the Boston Symphony Orchestra's 1994-95 subscription season at Symphony Hall and the 25th Anniversary Season of the Tanglewood Festival Chorus in 1995. These works include Benjamin Britten's *War Requiem* and Claude Debussy's *La Damoiselle élue* under the direction of BSO Music Director Seiji Ozawa, and Arnold Schoenberg's *A Survivor from Warsaw* with guest conductor Mariss Jansons. Singers will also be selected for the 1994 Christmas Pops season.

Auditions will be held on Wednesday, September 21, at 5 p.m. at Symphony Hall, 301 Massachusetts Avenue in Boston. All materials will be provided. Please call (617) 638-9310 for further information and to schedule an audition.

Froh wie seine Sonnen fliegen	As joyously as His suns fly
Durch des Himmels prächt'gen Plan,	Across the glorious landscape of the heavens,
Laufet, Brüder, eure Bahn,	Brothers, follow your appointed course,
Freudig wie ein Held zum Siegen.	Gladly, like a hero to the conquest.
Freude, schöner Götterfunken,	Joy, beauteous, godly spark,
Tochter aus Elysium,	Daughter of Elysium,
Wir betreten feuertrunken,	Drunk with fire, O Heavenly One,
Himmlische, dein Heiligtum.	We come unto your sacred shrine.
Deine Zauber binden wieder,	Your magic once again unites
Was die Mode streng geteilt,	That which Fashion sternly parted.
Alle Menschen werden Brüder,	All men are made brothers
Wo dein sanfter Flügel weilt.	Where your gentle wings abide.
Seid umschlungen, Millionen!	Be embraced, ye Millions!
Diesen Kuss der ganzen Welt!	This kiss to the whole world!
Brüder—überm Sternenzelt	Brothers—beyond the canopy of the stars
Muss ein lieber Vater wohnen.	Surely a loving Father dwells.
Ihr stürzt nieder, Millionen?	Do you fall headlong, ye Millions?
Ahnest du den Schöpfer, Welt?	Have you any sense of the Creator, World?
Such ihn überm Sternenzelt!	Seek him above the canopy of the stars!
Über Sternen muss er wohnen.	Surely he dwells beyond the stars.
Freude, schöner Götterfunken,	Joy, beauteous, godly spark,
Tochter aus Elysium,	Daughter of Elysium,
Wir betreten feuertrunken,	Drunk with fire, O Heavenly One,
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Diesen Kuss der ganzen Welt!	This kiss to the whole world!
Ihr stürzt nieder, Millionen?	Do you fall headlong, ye Millions!
Ahnest du den Schöpfer, Welt?	Have you any sense of the Creator, World?
Such ihn überm Sternenzelt!	Seek him above the canopy of the stars!
Brüder—überm Sternenzelt	Brothers—beyond the canopy of the stars
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Tochter aus Elysium!	Daughter of Elysium!
Freude, schöner Götterfunken!	Joy, beauteous, godly spark!

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BOSTON SYMPHONY ORCHESTRA

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BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
ITZHAK PERLMAN, violin

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WILLIAMS 'Remembrances' from 'Schindler's List'
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ARTISTS

Barbara Bonney



American lyric soprano Barbara Bonney is acclaimed for her appearances in roles of Mozart and Strauss and increasingly recognized for her abilities as a Lieder and concert performer. Ms. Bonney has sung with the world's leading opera companies, notably as Sophie in *Der Rosenkavalier* under Sir Georg Solti and Carlos Kleiber and as Pamina in Mozart's *Die Zauberflöte* at La Scala. Her interpretation of Sophie has been released on video in an acclaimed production by the Royal Opera, Covent Garden. She is also a regular guest with the Vienna State Opera, the Metropolitan Opera, in Munich, Hamburg, and Geneva, and at the Salzburg Easter and summer festivals. Recent engagements have included Metropolitan Opera performances as Nannetta in *Falstaff*, performances of Schumann's cantata *Das Paradies und die Peri* with Giuseppe Sinopoli in Munich and with John Eliot Gardiner in Hamburg, Mozart arias in Japan with Trevor Pinnock and the English Concert, and the role of Marzelline in concert performances of *Fidelio* in London and Birmingham. Ms. Bonney's recordings include numerous releases with John Eliot Gardiner and Nikolaus Harnoncourt, Mozart's version of Handel's *Acis and Galatea* with Trevor Pinnock (which was performed at the Salzburg Festival and in London in 1991), a recital of Strauss and Wolf Lieder with pianist Geoffrey Parsons on Deutsche Grammophon, and a disc of Mendelssohn songs with Mr. Parsons for Teldec. She has also participated in recordings of Mozart's *Le nozze di Figaro*, *Don Giovanni*, and *Die Zauberflöte*, and Humperdinck's *Hänsel und Gretel* under Jeffrey Tate for EMI. Future releases include Mozart's *La clemenza di Tito* for Decca, a recital disc with Nikolaus Harnoncourt for Teldec, and an album of Schubert Lieder. Ms. Bonney made her Boston Symphony debut in performances of Haydn's *Creation* under Simon Rattle at Symphony Hall in January 1993; she also performed that work with Mr. Rattle at Tanglewood last summer. In December 1993 she was soloist with Seiji Ozawa and the orchestra in tour performances of Mahler's Fourth Symphony in Madrid, Vienna, and Munich.

André Previn



André Previn is familiar around the world as a conductor of the world's most esteemed orchestras, an award-winning composer of orchestral, chamber, stage, and film scores, a chamber music and jazz pianist, and as author and television host. An annual guest of the Vienna Philharmonic, he has appeared most often as guest conductor of the world's major and most recorded orchestras. Last season Mr. Previn became conductor laureate of the London Symphony Orchestra, renewing his relationship with the orchestra of which he was principal conductor for ten years. A prolific recording artist, he has also held artistic posts during the past quarter-century with the Los Angeles Philharmonic, Pittsburgh Symphony, Royal Philharmonic, and Houston Symphony. As a pianist, he enjoys performing and recording chamber music. He has recently returned to one of his first loves, jazz, performing and recording again with jazz bass legend Ray Brown and guitarist Mundell Lowe. Mr. Previn moved from his native Berlin to California as a child. He studied composition with Joseph Achron and Mario Castelnuovo-Tedesco and conducting with Pierre Monteux. Also at this time he began his musical and personal friendship with Joseph Szigeti, which imbued him with a lifelong interest in chamber music. As a teenager he began to work in the Hollywood film studios as conductor, arranger, and composer. Innumerable scores and four Academy Awards later, he began concentrating his efforts on the symphonic world. As a composer he has written works for Vladimir Ashkenazy, Yo-Yo Ma, and Dame Janet Baker; a music drama, *Every Good Boy Deserves Favor*, in collaboration with Tom Stoppard; and a Carnegie Hall centennial commission—*Honey and Rue*, to words of Toni Morrison—for Kathleen Battle. In November 1991 Doubleday released his memoir, "No Minor Chords—My Early Days in Hollywood," chronicling his years as composer, arranger and orchestrator, and music director at the MGM Studio. Mr. Previn has appeared regularly as a guest conductor with the Boston Symphony Orchestra since his Tanglewood debut in 1977, most recently for two concerts earlier this summer.

Christoph Eschenbach



Now in his sixth season as music director of the Houston Symphony Orchestra, Christoph Eschenbach was previously music and artistic director of the Tonhalle Orchestra of Zurich and principal guest conductor of the London Philharmonic. Mr. Eschenbach is a frequent guest with the major orchestras of Europe and North America, and at leading American summer festivals. At the 1993 Pacific Music Festival in Japan, where he and Michael Tilson Thomas serve as artistic directors, Mr. Eschenbach distinguished himself as conductor, pianist, and teacher, appearing with the Festival Orchestra, the newly-formed Houston Symphony Chamber Players, and the Santa Cecilia Orchestra. Mr. Eschenbach's guest appearances this season include Houston Grand Opera, the Cleveland and Philadelphia orchestras, the National and San Francisco symphonies, the Orchestre de Paris, and the English Chamber Orchestra. This summer he conducts the opening two weeks of the Ravinia Festival and two concerts during the Boston Symphony Orchestra's closing weekend at Tanglewood. Mr. Eschenbach turned to conducting in 1972 after making his mark internationally as a pianist. He made his conducting debut in Hamburg that year, his North American conducting debut in 1975 with the San Francisco Symphony, and his debut conducting opera at the Hessian State Theater in Darmstadt in 1978. In 1990 the president of the Federal Republic of Germany awarded him the Order of Merit for his outstanding achievements as pianist and conductor. In 1993 he received the Leonard Bernstein Award presented annually by the Pacific Music Festival (founded by Leonard Bernstein) to a musician who carries on Mr. Bernstein's legacy. Mr. Eschenbach made his BSO debut as concerto soloist at Tanglewood in 1969 and his conducting debut with the orchestra in 1978, also at Tanglewood. He has since appeared regularly with the BSO in both capacities, most recently as conductor and soloist at Symphony Hall this past March.

Yuri Simonov



Yuri Simonov was born in Saratov in the Soviet Union and studied at the Leningrad Conservatory with Rabinovich; he was an assistant to Yevgeny Mravinsky with the Leningrad Philharmonic and in 1963 made his debut at the Leningrad Conservatory conducting Dargomizhsky's *The Mermaid*. Following his success in the Santa Cecilia Conductors Competition in Rome in 1968, Mr. Simonov made his debut at the Bolshoi Opera with *Aida* in 1969 and was soon appointed the youngest chief conductor in that company's history; when his appointment ended in 1985 he was also its longest-serving. Highlights of his tenure with the Bolshoi Opera included the reintroduction of Wagner to the repertory after a forty-year absence, and tours to Paris, Japan, Vienna, New York, Milan, and Washington, D.C. During this period he also conducted the Leningrad Philharmonic, the

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USSR State Orchestra, the Moscow Radio Orchestra, and the Philharmonic Orchestras of Kiev, Minsk, and Riga on a regular basis. In 1982 Mr. Simonov made his debut with a Western opera company, conducting *Eugene Onegin* at the Royal Opera House, Covent Garden; he also made his British concert debut, conducting three concerts with the London Symphony Orchestra, following which he gave further London Symphony concerts in London and on tour. He has also appeared with the Philharmonia, the Royal Philharmonic, and the London Philharmonic, as well as with the Los Angeles Philharmonic, Los Angeles Opera, San Francisco Opera, Florence Opera, and Genoa Opera, in addition to concert tours of Greece, Spain, Mexico, France, and England, and performances of Wagner's *Tannhäuser* and *Tristan* in Budapest. Mr. Simonov has recorded for Melodiya with the Bolshoi, for Collins Classics with the London Symphony, the London Philharmonic, and the Philharmonic, and for EMI with the Berlin Philharmonic. Future plans include debuts with the Royal Scottish Orchestra, the NHK Tokyo, the Seoul Philharmonic, and the Belgian National Orchestra, *Parsifal* in Budapest, and a new production of *Eugene Onegin* in Dallas, as well as a tour of Argentina with the Buenos Aires Philharmonic. Making his Tanglewood debut this week, Mr. Simonov previously appeared with the Boston Symphony Orchestra in November 1989 at Symphony Hall.

Horacio Gutiérrez



Since his professional debut in 1970 with Zubin Mehta and the Los Angeles Philharmonic, pianist Horacio Gutiérrez has appeared regularly with the world's greatest orchestras and on the major recital series. His engagements this summer have included concerts with the Philharmonia Orchestra of London and performances at Lincoln Center's Mostly Mozart Festival in New York. Highlights of his 1994-95 season include concerts with the Boston Symphony, the Philadelphia Orchestra, the Detroit Symphony, the Montreal Symphony, and the Hong Kong Philharmonic. In recent seasons he has given recitals at the Concertgebouw in Amsterdam, Germany's Schleswig-Holstein Festival, New York's Carnegie Hall, and in Los Angeles, Cleveland, Princeton, and St. Louis. He recently toured Japan with the National Symphony Orchestra under the direction of Mstislav Rostropovich. Recipient of the 1982 Avery Fisher Prize, and a favorite of New York concertgoers, Mr. Gutiérrez performed William Schuman's Piano Concerto at the 92nd Street Y in honor of the composer's seventy-fifth birthday. During the 1991-92 season he performed André Previn's Piano Concerto with the composer conducting the Pittsburgh Symphony. As a chamber musician he has performed with the Guarneri, Tokyo, and Cleveland quartets. Mr. Gutiérrez's most recent Telarc recording—Rachmaninoff's Second and Third piano concertos with Lorin Maazel and the Pittsburgh Symphony—was nominated for a 1992 Grammy. Also for that label he has recorded the two Brahms piano concertos, Tchaikovsky's Piano Concerto No. 1, Rachmaninoff's Rhapsody on a Theme of Paganini, and Prokofiev's Second and Third piano concertos. His television appearances in Great Britain, the United States, and France have included an Emmy-winning performance with the Chamber Music Society of Lincoln Center and an appearance with Johnny Carson on the "Tonight" show. A great film and theater fan, he has performed in recital with Irene Worth and Mariette Hartley. Born in Havana, Cuba, Horacio Gutiérrez appeared at eleven as guest soloist with the Havana Symphony. A graduate of the Juilliard School, he became an American citizen in 1967 and is married to pianist Patricia Asher. Mr. Gutiérrez made his Boston Symphony debut in November 1971, made his Tanglewood debut in 1976, and appeared with the orchestra most recently last summer.

Alessandra Marc



Dramatic soprano Alessandra Marc has made acclaimed debuts at the Metropolitan Opera, Vienna State Opera, Chicago Lyric Opera, San Francisco Opera, Rome Opera, Hamburg State Opera, and at the Bavarian State Opera in Munich. She has appeared in concert under such eminent conductors as Sir Georg Solti, Zubin Mehta, Christoph von Dohnányi, Charles Dutoit, Edo de Waart, James Conlon, and Gerard Schwarz. In the 1993-94 season Ms. Marc appeared as Aida at the Metropolitan Opera and at the Staatsoper Berlin, as Ariadne at the Vienna State Opera and Cologne Opera, and sang her first Chrysothemis in *Elektra* in a new production at the Staatsoper Berlin. She also made her Chicago Symphony debut in the Verdi *Requiem* under Daniel Barenboim, returned

to Paris for a a solo recital, and made her debut with Flemish Opera. Plans for 1994-95 include Ariadne at the Vienna State Opera and Hamburg Opera, Aida in Vienna, her Royal Opera, Covent Garden debut as Turandot, and, with the Opera Company of Philadelphia, her first-ever Norma; Mahler's Symphony No. 8 in Amsterdam under Riccardo Chailly and in London under Michael Tilson Thomas; and Schoenberg's *Gurrelieder* in Amsterdam under Edo de Waart. Ms. Marc first came to the attention of the international operatic world when she appeared at the Wexford Festival in 1987 in Giordano's *Le cenne delle beffe*. She made her Santa Fe Opera debut in 1988 in Richard Strauss's rarely heard *Friedenstag* and has been particularly identified with the title role in Verdi's *Aida*. She sang her first Turandot in 1992, with Philadelphia Opera. Also acclaimed as a soloist with orchestra, she has been praised particularly for her appearances as soloist in the Verdi *Requiem*. Her concert appearances have also included performances of Beethoven's *Missa Solemnis*, Mendelssohn's *Elijah*, Rossini's *Stabat mater*, Honegger's *Le Roi David*, Strauss's Four Last Songs, and Beethoven's Ninth Symphony, which she has recorded with Daniel Barenboim and the Chicago Symphony Orchestra. In addition, she has performed highly successful recitals throughout the United States. Born in West Berlin, Alessandra Marc currently lives outside of Washington, D.C. Her first aria album has been issued by Delos; other recordings include Strauss's *Friedenstag*, Krenek's *Johnny Spielt Auf*, and Honegger's *Le Roi David*. She is making her Boston Symphony debut with this week's performance of Beethoven's Ninth Symphony.

Florence Quivar



Mezzo-soprano Florence Quivar is a regular guest with the world's leading orchestras, music festivals, and opera companies. Her European engagements for 1993-94 include performances of Berlioz's *La Mort de Cléopâtre* at the Berlin Festival, Verdi's *Requiem* with the Academy of Santa Cecilia in Rome, Dalila in Saint-Saëns' *Samson et Dalila* with Flemish Opera in Belgium, the Principessa de Bouillon in *Adriana Lecouvreur* at the Teatro Colon in Buenos Aires, Mahler's *Das klagende Lied* with the Tivoli Orchestra, Mahler's *Das Lied von der Erde* at the Monnaie in Brussels, and Azucena in *Il trovatore* with the Hamburg Staatsoper. At the Metropolitan Opera in past seasons she has portrayed Mother Marie in Poulenc's *Dialogues of the Carmelites*, Jocasta in *Oedipus Rex*, Isabella in *L'italiana in Algeri*, Fidès in *Le Prophète*, Federica in *Luisa Miller*, La Zia Principessa in *Suor Angelica*, Serena in the company's first production of *Porgy and Bess*, and Ulrica in a telecast performance of *Un ballo in maschera*. Additional operatic roles have included Adalgisa in *Norma*, Judith in *Bluebeard's Castle*, and Waltraute in *Götterdämmerung*. International festival appearances have taken her to Caracas, Salzburg, Lucerne, London, Frankfurt, Bonn, Edinburgh, and Florence. Also in the course of her career she has toured Spain, Italy, Germany, Austria, and Japan. Ms. Quivar's extensive discography includes "Ride On, King Jesus," a solo album of spirituals for Angel/EMI; Verdi's *Luisa Miller* and Stravinsky's *Oedipus Rex* under James Levine; two recordings of Mahler's Eighth Symphony, with Lorin Maazel and the Vienna Philharmonic, and with Seiji Ozawa and the Boston Symphony Orchestra; two recordings of the Verdi *Requiem*, with Sir Colin Davis and Carlo Maria Giulini; the acclaimed London recording of *Porgy and Bess* with Lorin Maazel and the Cleveland Orchestra; Virgil Thomson's *Four Saints in Three Acts*; Handel's *Messiah*; and Berlioz's *Roméo et Juliette* with Charles Dutoit and the Montreal Symphony. A native of Philadelphia, Florence Quivar is a graduate of the Philadelphia Academy of Music and a former member of the Juilliard Opera Theater. She is a winner of the National Opera Institute Award, the Baltimore Lyric Opera Competition, and the Marian Anderson Vocal Competition. Ms. Quivar made her Boston Symphony debut in December 1976, her Tanglewood debut in August 1977, and her most recent BSO appearance this past February at Carnegie Hall.

Frank Lopardo



Lyric tenor Frank Lopardo appears at the Metropolitan Opera, La Scala in Milan, the Bavarian State Opera in Munich, San Francisco Opera, Chicago Lyric Opera, the Royal Opera at Covent Garden, and the Salzburg Festival. His Metropolitan Opera roles in recent seasons have included Tamino in *Die Zauberflöte*, Idreno in *Semiramide*, Fenton in *Falstaff*, Tonio in *La Fille du régiment*, and Almaviva in *Il barbiere di Siviglia*. In 1994-95 he returns to the Royal Opera, Covent Garden, where he sings his first Alfredo in Verdi's *La traviata*, which he will also sing at the Metropolitan Opera. Upcoming engagements also include *Don Giovanni* and *Die Zauberflöte* at Chicago Lyric Opera. Mr. Lopardo was born in New York and studied with Dr. Robert White, Jr., who remains his vocal mentor today. He made his professional debut in 1984 in St. Louis, as Tamino. After performances of *Don Giovanni* with Pittsburgh Opera, *The Magic Flute* in Houston, *La cambiale di matrimonio* in Dallas, and his Carnegie Hall debut in Rossini's *Guglielmo Tell* with the Opera Orchestra of New York, he appeared as Tamino with the opera companies of Winnipeg and Edmonton, and in Verdi's *Rigoletto* with Riccardo Muti and the Philadelphia Orchestra. He first appeared in Europe in the 1985-86 season, as Fenton in *Falstaff* at the Teatro San Carlo in Naples. He made his French debut in the summer of 1986 as Don Ottavio at the Aix-en-Provence Festival and helped open the new theater of the Netherlands Opera as Fenton in the fall of 1986. His Vienna State Opera debut took place in the autumn of 1987 and his La Scala debut that December. Recent additions to his discography include an album of duets for tenor and baritone with Thomas Hampson, Gounod's *Faust*, Verdi's *Falstaff*, Rossini's *Semiramide*, and Donizetti's *Don Pasquale*. Mr. Lopardo made his Boston Symphony debut in the 1989-90 season-opening performances of Berlioz's *Requiem* and appeared with the orchestra most recently in February 1993, as Fenton in concert performances of *Falstaff* under Seiji Ozawa's direction.

Paul Plishka



A leading singer with the Metropolitan Opera since 1967, bass Paul Plishka also appears regularly with the major opera companies of San Francisco, Chicago, Philadelphia, Houston, Philadelphia, Dallas, San Diego, Toronto, Ottawa, and Vancouver. In Europe he has performed in Geneva, Lyon, Munich, Barcelona, Vienna, Berlin, Zurich, Milan, London, Hamburg, and Paris. Mr. Plishka's 1994-95 season at the Metropolitan Opera includes *L'elisir d'amore*, *Simon Boccanegra*, *Turandot*, *Il barbiere di Siviglia*, *Rigoletto*, and *Parsifal*. He opens the Los Angeles Opera season as Leporello in *Don Giovanni*, sings Banquo in *Macbeth* with Toulouse Opera, and appears in concert with the Boston Symphony, the Cincinnati Symphony, the Israel Philharmonic, and the Pittsburgh Symphony, as well as a performance of *The Tsar's Bride* with Eve Queler's Opera Orchestra of New York. Mr. Plishka's artistry was recognized in 1992 when he received the Pennsylvania Governor's Award for Excellence in the Arts. Several years earlier, he was inducted into the Hall of Fame for Great American Opera Singers in a celebration at the Academy of Vocal Arts in Philadelphia. Mr. Plishka has sung well over 1,000 Metropolitan Opera performances since his debut with that company. During 1992-93, to mark his twenty-fifth anniversary as a principal member of the company, he sang the title role of *Falstaff* there for the first time. He has sung the title role of *Boris Godunov* in Kiev and has toured with La Scala to Japan and Korea. Mr. Plishka's extensive discography for Angel, ABC, CBS, Erato, London, RCA, Sony Classical, and Vox includes a Grammy-winning recording of the Verdi *Requiem* with Robert Shaw and the Atlanta Symphony, and recent recordings of *Luisa Miller* and *The Marriage of Figaro* with James Levine and the Metropolitan Opera Orchestra. Born and raised in Old Forge, Pennsylvania, among the Ukrainian community, Paul Plishka attended Montclair State College in New Jersey and began his musical studies with the Paterson Lyric Opera Theatre. At twenty-three he won first place in the Baltimore Opera Auditions. After winning a prize in the Metropolitan Opera Regional Auditions he joined the Metropolitan Opera's National Company, soon becoming a valued member of the parent company. Mr. Plishka made his Boston Symphony debut at Tanglewood in 1968 and appeared with the orchestra most recently in the closing concerts of the 1991-92 subscription season.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center; the chorus celebrated its twentieth anniversary in April 1990. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guest conductors as Bernard Haitink, Roger Norrington, and Simon Rattle. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. Recordings with Seiji Ozawa and the Boston Symphony Orchestra currently available on compact disc also include Tchaikovsky's *Pique Dame*, on RCA Victor Red Seal; Strauss's *Elektra*, Mahler's Second and Eighth symphonies, and Schoenberg's *Gurrelieder*, on Philips; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle, on Deutsche Grammophon; and Debussy's *La Damoiselle élue* with Frederica von Stade, on Sony Classical/CBS Masterworks. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé* with the Boston Symphony Orchestra under Bernard Haitink's direction. They may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra: "Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Chamber Chorus and MIT Concert Choir, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, which he founded in 1977. Mr. Oliver recently recorded an album with the John Oliver Chorale for Koch International, to include three pieces written specifically for the Chorale—Bright Sheng's *Two Folksongs from Chinhai*, Martin Amlin's *Time's Caravan*, and William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. His recent appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic and Shinsei Chorus, and Mendelssohn's *Elijah* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony conducting debut at Tanglewood in 1985.

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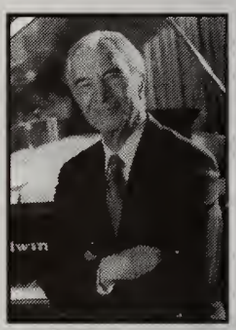
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THURSDAY, SEPTEMBER 1, AT 7:30PM *(Shed)*
THE MANHATTAN TRANSFER
with very special guest
ABBEY LINCOLN and her Trio


THE MANHATTAN TRANSFER

FRIDAY, SEPTEMBER 2, AT 7:30PM *(Concert Hall)*
AHMAD JAMAL and his Trio with guests
JOSHUA REDMAN QUARTET


DAVE BRUBECK

SATURDAY, SEPTEMBER 3, AT 1:30PM *(Concert Hall)*
MARCUS ROBERTS

SATURDAY, SEPTEMBER 3, AT 7:30PM *(Concert Hall)*
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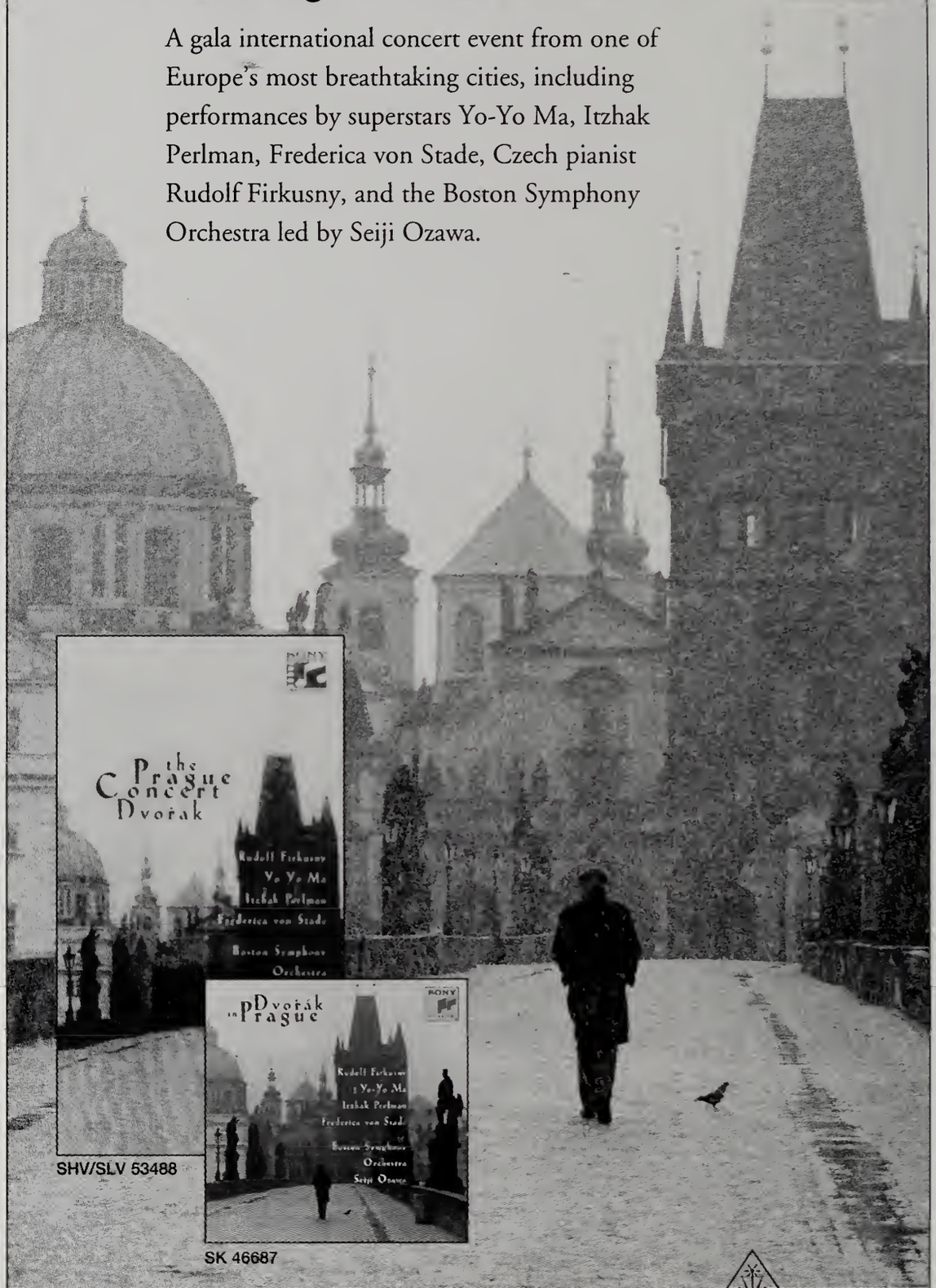
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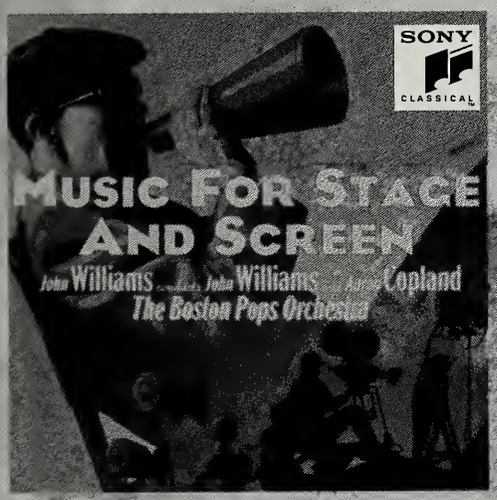
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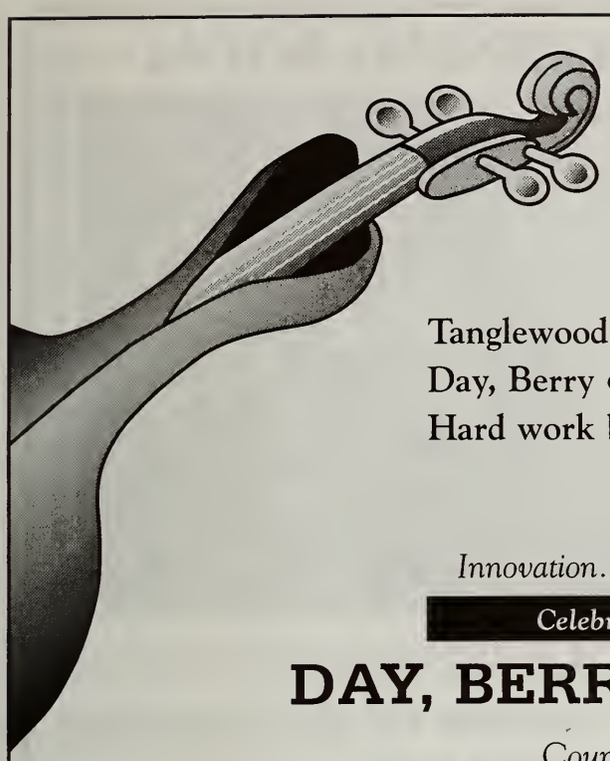
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Tuesday, August 2, at 8:30

TANGLEWOOD-ON-PARADE
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MARIA TIPO, EMANUEL AX, and JOHN WILLIAMS, piano

BEETHOVEN *Leonore* Overture No. 3
MOZART Concerto in F for Three Pianos, K.242
WILLIAMS *Liberty Fanfare*; "Adventures on Earth," from *E.T. (The Extra-terrestrial)*
arr. RAMIN *Bernstein on Broadway*
TCHAIKOVSKY *1812* Overture

Wednesday, August 3, at 8:30

HERMANN PREY, baritone
LEONARD HOKANSON, piano

Schubert's *Winterreise*

Friday, August 5, at 6:30 (Prelude)

JOSHUA BELL, violin
MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

Friday, August 5, at 8:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
EMANUEL AX, piano

STRAVINSKY Suite from *Pulcinella*
MOZART Piano Concerto No. 22 in E-flat, K.482
TCHAIKOVSKY Serenade for Strings



Saturday, August 6, at 8:30

BOSTON SYMPHONY ORCHESTRA
DAVID WROE, conductor
JOSHUA BELL, violin

BARBER Overture to *The School for Scandal*
TCHAIKOVSKY Violin Concerto
DVOŘÁK Symphony No. 9, *From the New World*

Sunday, August 7, at 2:30
The Serge and Olga Koussevitzky Memorial Concert

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
YO-YO MA, cello
REBECCA YOUNG, viola

HAYDN Symphony No. 44, *Trauer*
HARBISON Cello Concerto
STRAUSS *Don Quixote*

Thursday, August 11, at 8:30

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Friday, August 12, at 6:30 (Prelude)

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

Friday, August 12, at 8:30

PITTSBURGH SYMPHONY ORCHESTRA
LORIN MAAZEL, conductor
JULIAN RACHLIN, violin

RACHMANINOFF Symphony No. 3
PROKOFIEV Violin Concerto No. 1
RAVEL *Rapsodie espagnole*
RAVEL *Boléro*

Saturday, August 13, at 8:30

PITTSBURGH SYMPHONY ORCHESTRA
LORIN MAAZEL, conductor

BEETHOVEN *Leonore* Overture No. 2
MAHLER Adagio from Symphony No. 10
PROKOFIEV Symphony No. 5

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Sunday, August 14, at 8:30

BOSTON SYMPHONY ORCHESTRA
DENNIS RUSSELL DAVIES, conductor
ITZHAK PERLMAN, violin

KHACHATURIAN Violin Concerto
BRAHMS Symphony No. 2

Wednesday, August 17, at 8:30

BOSTON CAMERATA
JOEL COHEN, director

Folk hymns and spirituals of New England and New York

Friday, August 19, at 6:30 (Prelude)

JAYNE WEST, soprano
MARGO GARRETT, piano

Songs of Berg, Canteloube, and Dvořák

Friday, August 19, at 8:30

BOSTON SYMPHONY ORCHESTRA
BERNARD HAITINK, conductor
JANE EAGLEN, soprano (Brünnhilde)
MARGARET JANE WRAY soprano (Gutrune)
GARY LAKES, tenor (Siegfried)
ROGER ROLOFF, bass-baritone (Gunther)
PHILIP KANG, bass (Hagen)
JAYNE WEST, soprano (Woglinde)
DIANE KESLING, mezzo-soprano (Wellgunde)
MEREDITH PARSONS, mezzo-soprano (Flosshilde)

SCHUBERT *Unfinished* Symphony
WAGNER *Götterdämmerung*, Act III

Saturday, August 20, at 8:30

BOSTON SYMPHONY ORCHESTRA
JAMES CONLON, condutor
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

VERDI Prelude to *La forza del destino* (original version, 1862); Overture to *La forza del destino*; Four Sacred Pieces
MUSSORGSKY/RAVEL *Pictures at an Exhibition*

Sunday, August 21, at 2:30

BOSTON SYMPHONY ORCHESTRA
BERNARD HAITINK, conductor
GIDON KREMER, violin

WAGNER Prelude to *Die Meistersinger*
SIBELIUS Violin Concerto
BRAHMS Symphony No. 1

Wednesday, August 24, at 8:30

BARBARA BONNEY, soprano
ANDRÉ PREVIN, piano

Songs of Schubert, Sibelius, Previn, and Barber

Friday, August 26, at 6:30 (Prelude)

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Music of Brahms

Friday, August 26, at 8:30

BOSTON SYMPHONY ORCHESTRA
CHRISTOPH ESCHENBACH, conductor
BARBARA BONNEY, soprano

ALL-MOZART PROGRAM
Symphony No. 35, *Haffner*
"Exsultate, jubilate," for soprano and orchestra
"Deh vieni, non tardar," from *Le nozze di Figaro*
Concert aria, "Non temer, amato bene"
Symphony No. 38, *Prague*

Saturday, August 27, at 8:30

BOSTON SYMPHONY ORCHESTRA
YURI SIMONOV, conductor
HORACIO GUTIÉRREZ, piano
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

RACHMANINOFF Symphony No. 1
PROKOFIEV Piano Concerto No. 2
BORODIN Polovtsian Dances from *Prince Igor*

Sunday, August 28, at 2:30

BOSTON SYMPHONY ORCHESTRA
CHRISTOPH ESCHENBACH, conductor
ALESSANDRA MARC, soprano
FLORENCE QUIVAR, mezzo-soprano
FRANK LOPARDO, tenor
PAUL PLISHKA, bass
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BRAHMS *Alto Rhapsody*
BEETHOVEN Symphony No. 9

Monday, August 29, at 8:30

BOSTON POPS CONCERT
JOHN WILLIAMS, conductor
"A Night at the Movies"

Programs and artists subject to change.

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TANGLEWOOD MUSIC CENTER
Leon Fleisher, Artistic Director
1994 Concert Schedule

Wednesday, July 6, at 8:30 p.m.
(Chamber Music Hall)
Sonata Recital—TMC Fellows

Saturday, July 9, at 2 p.m.
BUTI Young Artists Orchestra
André Smith conducting

Sunday, July 10, at 10 a.m.
Chamber Music—TMC Fellows

Monday, July 11, at 8:30 p.m.
Vocal Recital—TMC Fellows

Tuesday, July 12, at 8:30 p.m.
Tanglewood Music Center Orchestra
Seiji Ozawa, Thomas Dausgaard, and David Wroe conducting

Thursday, July 14, at 8:30 p.m.
Vocal Recital—TMC Fellows

Saturday, July 16, at 2 p.m.
Sonata Recital—TMC Fellows

Sunday, July 17, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, July 17, at 8:30 p.m.
Chamber Music—TMC Fellows

Monday, July 18, at 8:30 p.m.
Berkshire Night (residents of Berkshire Country admitted free of charge)
Tanglewood Music Center Orchestra
Members of the Conducting Class conducting

Tuesday, July 19, at 8:30 p.m.
Chamber Music—BUTI Young Artists

Saturday, July 23, at 2 p.m.
BUTI Young Artists Orchestra
David Wroe conducting

Saturday, July 23, at 8:30 p.m*
Leonard Bernstein Memorial Concert (Shed)
Tanglewood Music Center Orchestra
Seiji Ozawa conducting
Leon Fleisher, piano
Itzhak Perlman, violin
Music of Foss, Bernstein, and Brahms

Sunday, July 24, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, July 24, at 8:30 p.m.
Vocal Recital—TMC Fellows

Tuesday, July 26, at 8:30 p.m.
Music for Two Pianos—TMC Fellows

Saturday, July 30, at 2 p.m.
Vocal Recital—TMC Fellows

Sunday, July 31, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, July 31, at 8:30 p.m.
Chamber Music— BUTI Young Artists

Tuesday, August 2*
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon events begin at 2:30 p.m.
Gala concert at 8:30 p.m. (Shed)
Tanglewood Music Center Orchestra
Boston Symphony Orchestra
Seiji Ozawa, Leon Fleisher, and John Williams conducting
Maria Tipo, Emanuel Ax, and John Williams, pianos
To include Tchaikovsky *1812* Overture

Thursday, August 4, at 8:30 p.m.
Festival of Contemporary Music
The Fromm Concert at Tanglewood
Bang on a Can All-Stars

Saturday, August 6, at 2 p.m.
Festival of Contemporary Music
TMC Fellows
Music of Ives, Adams, Wolfe, Lang, Andriessen, and others

Sunday, August 7, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, August 7, at 8:30 p.m.
Festival of Contemporary Music
TMC Fellows
Reinbert de Leeuw conducting
Peter Serkin, piano
Messiaen's *Des Canyons aux étoiles*

Monday, August 8, at 8:30 p.m.
Festival of Contemporary Music
TMC Fellows
Music of Carter, Kirchner, and Davidovsky

Tuesday, August 9, at 8:30
Festival of Contemporary Music
TMC Fellows
Music of Mauricio Kagel

Wednesday, August 10, at 8:30 p.m.
Festival of Contemporary Music
Tanglewood Music Center Orchestra
Reinbert de Leeuw and Robert Spano conducting
Music of Ives, Knussen, Andriessen, Davidovsky, and a new work by Eric Zivian

Saturday, August 13, at 2 p.m.
Chamber Music—BUTI Young Artists

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Sunday, August 14, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, August 14, at 8:30 p.m.
Vocal Recital—TMC Fellows

Monday, August 15, at 8:30 p.m.
TMC Fellowship Ensembles-in-Residence

Tuesday, August 16, at 8:30 p.m.
Chamber Music—TMC Fellows

Thursday, August 18, at 8:30 p.m.
Vocal Recital—TMC Fellows

Saturday, August 20, at 2 p.m.
BUTI Young Artists Orchestra
Gisèle Ben-Dor conducting

Sunday, August 21, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, August 21, at 8:30 p.m.
Tanglewood Music Center Orchestra
Robert Spano and members of the Conducting Class conducting
Overture to Verdi's *La forza del destino*, Act III of Puccini's *La bohème*, and Sibelius's Symphony No. 5



Schedule subject to change.

Additional TMC events may take place at 4 p.m. on selected weekday afternoons; up-to-date weekly schedules are available at the Main Gate.

Except as noted, seats are unreserved and available one hour before concert time for a contribution of $6 ($8 for orchestra concerts). Tanglewood Friends are admitted without charge. Unless so stated, all concerts are held in Seiji Ozawa Hall.

*Tanglewood Festival ticket required; available at the Tanglewood box office

Programs designated "TMC Fellows" are performed by members of the Tanglewood Music Center Fellowship Program for advanced young performers 18 years of age and older. The Tanglewood Music Center Orchestra is made up of members of the Fellowship Program.

Programs designated "BUTI Young Artists" are performed by members of the Boston University Tanglewood Institute Young Artists Instrumental and Vocal Programs for high-school age musicians.

"Tanglewood on Parade," on Tuesday, August 2, is a day-long series of concert performances and other events highlighting the entire spectrum of Tanglewood performance activities, including the Tanglewood Music Center Fellowship Program, the Boston University Tanglewood Institute Young Artists Program, and the Boston Symphony Orchestra. "Tanglewood on Parade" is presented as a benefit for the Tanglewood Music Center. Tickets are required and are available at the Tanglewood box office.

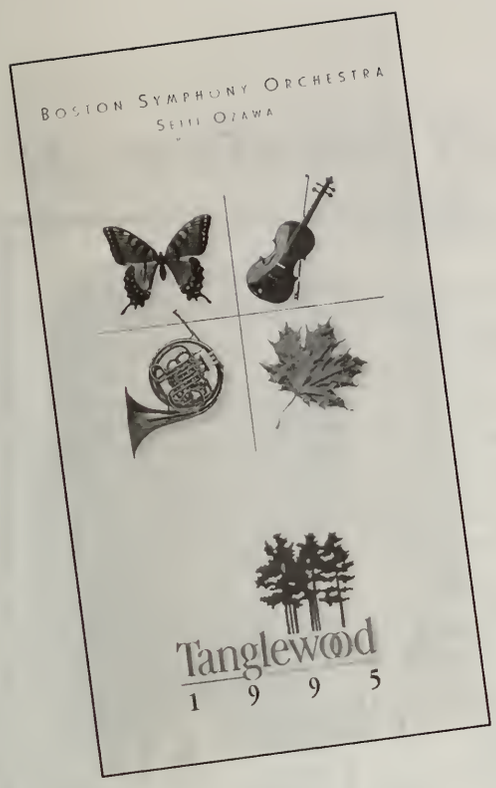
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1995 Tanglewood Schedule

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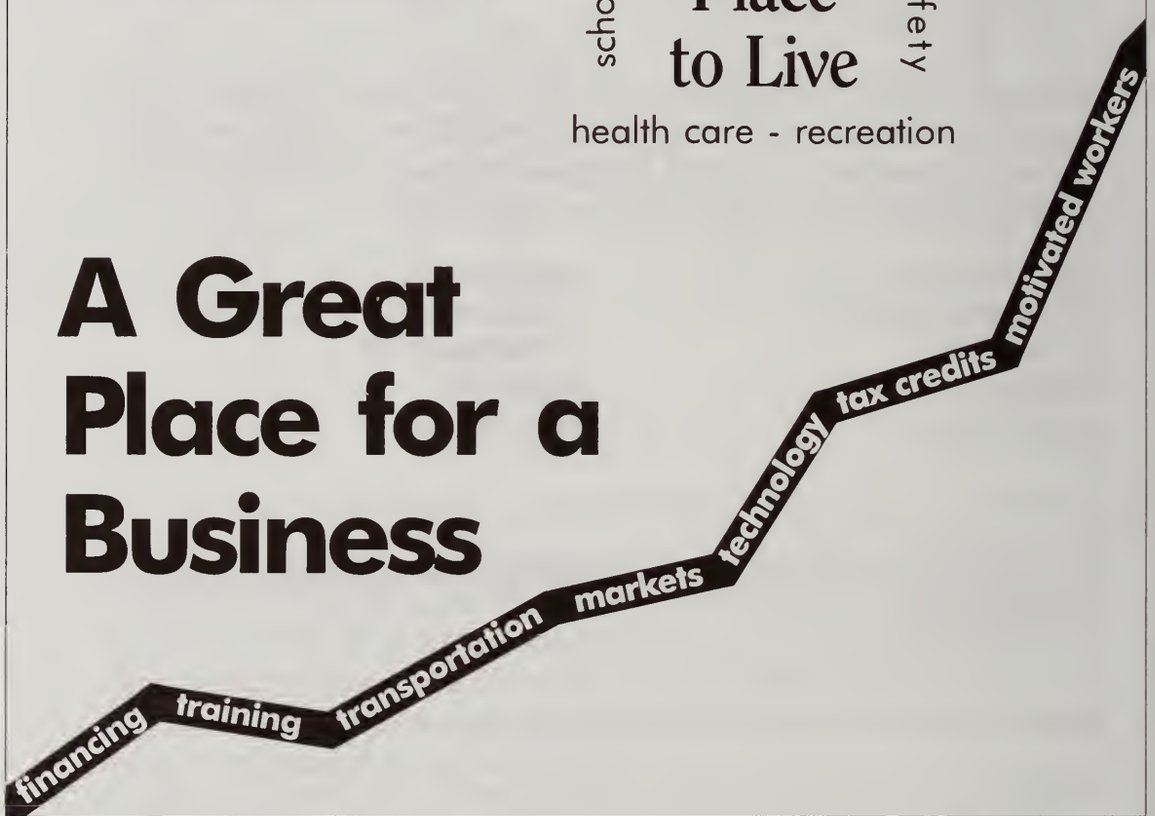
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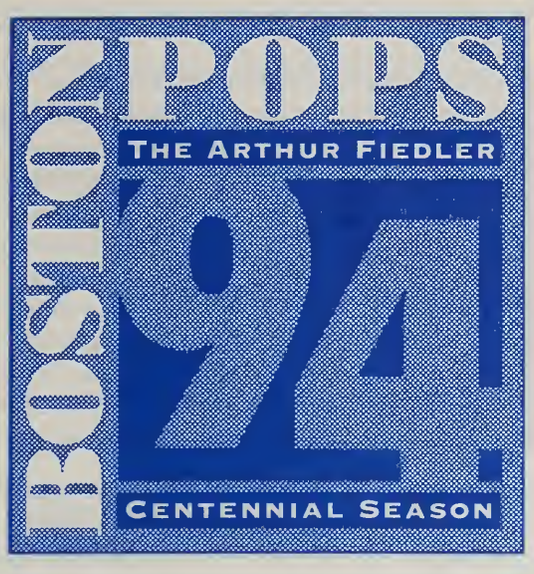
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POPS AT TANGLEWOOD

BOSTON POPS ORCHESTRA

JOHN WILLIAMS, LAUREATE CONDUCTOR

109th SEASON

Monday evening, August 29, 1994, at 8:30

John Williams



John Williams became Boston Pops Laureate Conductor as of January 1994 and is also serving as Music Adviser for the 1994 season. In January 1980 he was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy-five films, including *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *Always*, *Stanley and Iris*, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, the *Star Wars* trilogy, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty Academy Award nominations and has been awarded five Oscars and fifteen Grammies, as well as several gold and platinum records. This year Mr. Williams won the Oscar for his score to Steven Spielberg's film *Schindler's List*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies and a flute concerto and violin concerto recorded by the London Symphony Orchestra. Recent works include music for the 1992 Summer Olympics and a bassoon concerto, commissioned for New York Philharmonic principal bassoonist Judy LeClair.

The soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. Many of Mr. Williams' film scores have been recorded, and he has led a series of highly acclaimed albums with the Boston Pops Orchestra for Sony Classical and Philips Records. Among their most recent recordings, all on Sony Classical, are *The Green Album*, a new Christmas album entitled *Joy to the World*, an album of favorite Pops encores entitled *Unforgettable*, a tribute to Frank Sinatra entitled *Night and Day*, and *Music for Stage and Screen* featuring works by Aaron Copland and John Williams.

Mr. Williams has led the Boston Pops Esplanade Orchestra on United States tours in 1985, 1989, and 1992, and on a tour of Japan in November 1987. He led the Boston Pops Orchestra on tours of Japan in 1990 and 1993. Mr. Williams has appeared as guest conductor with a number of major orchestras, including the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, and the Los Angeles Philharmonic, with which he has appeared many times at the Hollywood Bowl. He has been awarded honorary degrees from many American colleges and universities.

THE BOSTON POPS ESPLANADE ORCHESTRA
JOHN WILLIAMS, LAUREATE CONDUCTOR

Monday evening, August 29, 1994, at Tanglewood

A NIGHT AT THE MOVIES

From Hollywood's Golden Age . . .

20th Century Fox Fanfare	Newman
Conquest from *Captain from Castile*	Newman
The Sea Hawk	Korngold
Tara's Theme from *Gone With the Wind*	Steiner-Morley
Music from *Psycho*	Herrmann
Suite from *A Place in the Sun* Kenneth Radnofsky, alto saxophone	Waxman
Parade of the Charioteers, from *Ben Hur*	Rózsa

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Theme from *2001: A Space Odyssey* ("Sunrise" from *Also sprach Zarathustra*)	Strauss
The Magnificent Seven	E. Bernstein
Theme from *Jurassic Park*	Williams
Love Theme from *Out of Africa*	Barry-Reisman
The Magic of Walt Disney When You Wish Upon a Star—Whistle While You Work— Someday My Prince Will Come—Hi-Diddle Dee-Dee— Chim-Chim-Cher-ee—Zip-A-Dee-Doo-Dah— When You Wish Upon a Star	arr. Ferguson
Main Theme from *Schindler's List* Tamara Smirnova-Šajfar, violin solo	Williams
Throne Room and Finale from *Star Wars*	Williams

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.

Baldwin Piano

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.



THE BOSTON POPS
ESPLANADE
ORCHESTRA

JOHN WILLIAMS
Laureate Conductor

First Violins
Tamara Smirnova-Šajfar
Victor Romanul
Lucia Lin
Alfred Schneider
Amnon Levy
Jerome Rosen
Valeria Vilker Kuchment
Harvey Seigel
Aza Raykhtsaum
Bonnie Bewick
James Cooke
John M. Williams
Maynard Goldman
Daniel Banner
Lisa Crockett
Alexander Romanul

Second Violins
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
Joseph Conte
Sandra Kott
Tison Street
Diane Pettipaw
Cynthia Cummings
Paul MacDowell
Gerald Mordis
James Orent

Violas
Robert Barnes
Burton Fine
Rachel Fagerburg
Joseph Pietropaolo
Kenneth Stalberg
Jean Haig
Anne Black
Emily Bruell

Cellos
Martha Babcock
Joel Moerschel
Luis Leguía
Carol Procter
Ronald Feldman
Robert Ripley
Ronald Lowry
David Finch

Basses
John Salkowski
James Orleans
Todd Seeber
Dennis Roy
Robert Caplin
Barry Boettger
Henry Peyrebrune

Flutes
Marianne Gedigian
Catherine Payne

Piccolo
Iva Milch

Oboes
Keisuke Wakao
Wayne Rapier

English Horn
Robert Sheena

Clarinets
William Wrzesien
Andre Lizotte

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
Roland Small

Contrabassoon
Gregg Henegar

Horns
Jay Wadenpfuhl
Richard Menaul
Jonathan Menkis
Richard Mackey
Kevin Owen

Trumpets
Timothy Morrison
Bruce Hall
Peter Chapman
Thomas Smith

Trombones
Norman Bolter
Douglas Wright
Hans Bohn
Mark Cantrell

Tuba
Chester Schmitz

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

Harp
Sarah Schuster Ericsson

Piano
Bob Winter

Alto Saxophone
Kenneth Radnofsky

Rhythm Section
Fred Buda–drums
Bob Winter–piano

Librarian
William Shisler

Personnel Manager
Bruce M. Creditor

Sinatra in Concert

Wednesday, August 31, at 7:30 p.m.

FRANK SINATRA
with
TOM DREESEN
Koussevitzky Music Shed

Jazz At Tanglewood

Thursday, September 1, at 7:30 p.m.

THE MANHATTAN TRANSFER
ABBEY LINCOLN and her Trio
Koussevitzky Music Shed

Friday, September 2, at 7:30 p.m.

AHMAD JAMAL and his Trio
with guests
JOSHUA REDMAN QUARTET
Seiji Ozawa Hall

Saturday, September 3,

at 1:30 p.m.
MARCUS ROBERTS
Seiji Ozawa Hall

at 7:30 p.m.
DAVE BRUBECK QUARTET
with special guest
CASSANDRA WILSON
Seiji Ozawa Hall

Sunday, September 4,

at 1:30 p.m.
THE NEW BLACK EAGLE JAZZ BAND
Seiji Ozawa Hall

at 7:30 p.m.
CARNEGIE HALL JAZZ BAND
JON FADDIS, director
Seiji Ozawa Hall

ARTISTS

Frank Sinatra



A performer for more than five decades, Frank Sinatra is a singer, actor, recording artist, cabaret and concert star, radio and television personality, and, on occasion, producer, director, and conductor. Among his many accolades are Oscars, Grammys, Emmys, and the prestigious Peabody Award as well as numerous honors and awards in recognition of his many charitable endeavors. On December 11, 1990, the eve of his 75th birthday, Mr. Sinatra embarked on a memorable yearlong Diamond Jubilee Tour. With his first recordings, made in 1939, and his subsequent debut as a band singer, Frank Sinatra changed the face of American popular music. He performed as a band vocalist with Harry James, later joining Tommy Dorsey and recording with that band's vocal group, the Pied Pipers. Striking out on his own, Mr. Sinatra made memorable appearances on radio's *Your Hit Parade* and his own show, *Songs by Sinatra*. His 1942 appearance with Benny Goodman at New York's Paramount Theatre was a turning point in his career, marking the beginning of a long love affair between the singer and his fans. Since his 1943 movie debut, Mr. Sinatra has appeared in more than fifty films, among them *Anchors Aweigh*, *On the Town*, *The Man With the Golden Arm*, *Pal Joey*, *The Manchurian Candidate*, and *From Here to Eternity*. In 1953 he joined Capitol Records and began a seven-year association that was one of the most successful in the recording industry. Some of Mr. Sinatra's most famous recordings date from these years, marked by arrangements by Nelson Riddle and Gordon Jenkins. Among the many Capitol classics are "I've Got the World on a String," "I Get a Kick Out of You," "In the Wee Small Hours of the Morning," "The Lady Is a Tramp," "Witchcraft," and "Young at Heart." During the 1960s Mr. Sinatra established his own recording company, Reprise Records, and released a number of hit albums. He also starred in several award-winning one-man television specials. The decade of the 1970s was highlighted by new albums, film roles, U.S. and international tours, a record-breaking Broadway engagement with Count Basie and Ella Fitzgerald, television movies, and music specials. The 1980s were a time of U.S. and international travel with acclaimed concert tours, television appearances, and the release of additional albums. He was one of five honorees at the 1983 Kennedy Center Honors, and in 1986 MGM/UA released "Portrait of an Album," a videocassette documenting the making of his album *L.A. Is My Lady*. Mr. Sinatra's recording of "New York, New York" has become New York City's anthem, and his performance of the song is met with cheers and standing ovations throughout the world. Despite his hectic schedule, Frank Sinatra has consistently lent his talents to humanitarian causes, for such organizations as the Red Cross, Variety Clubs International, the New York PAL, Cabrini Medical Center, the World Mercy Fund, and the National Multiple Sclerosis Society. The annual Sinatra Celebrity Invitational golf tournament benefits the Barbara Sinatra Children's Center at Eisenhower Medical Center in Palm Springs and Palm Springs' Desert Hospital.



Tom Dreesen



Tom Dreesen has been Frank Sinatra's opening act for the past ten years, in club and concert appearances across the United States and Canada. A self-described "saloon comedian," Mr. Dreesen has never forgotten his hometown of Harvey, Illinois, in the multi-racial south side of Chicago. One of eight children from a poor family, Mr. Dreesen draws upon his childhood memories of attending Catholic school in Harvey and his early struggles in show business for much of his humor. In addition to his many appearances with Mr. Sinatra, Tom Dreesen has appeared with such artists as Smokey Robinson, Liza Minnelli, Natalie Cole, and Sammy Davis, Jr. Mr. Dreesen has made more than 500 guest appearances on talk shows, including more than fifty on the *Tonight Show* before Johnny Carson's departure. He has also had dramatic guest starring roles on many shows, including *WKRP in Cincinnati*, *Murder She Wrote*, *Gabriel's Fire*, and *Columbo*. One result of his early days in racially mixed Harvey is his comedy album entitled "That White Boy's Crazy," which was performed and recorded before an all-black audience. He has also had his own comedy special, *Dreesen Street*, and hosted a late-night show from Chicago entitled *Night Time Starring Tom Dreesen*. With actor Tim Reid he formed the comedy team of Tim and Tom, which enjoyed some success in the early 1970s, before Mr. Reid went to Hollywood and the television series *WKRP in Cincinnati*. Tom Dreesen always finds time in his busy schedule for charity work and is seen regularly on the celebrity golf circuit. He is the force behind Chicago's annual "Day for Darlene Weekend," which raises funds for multiple sclerosis research. The event is named for his sister Darlene, who died of the disease. The father of three grown children, Tom Dreesen resides in the San Fernando Valley of Los Angeles.

The Manhattan Transfer



A vocal group that has never limited itself to one type of music, the Manhattan Transfer was formed by Tim Hauser in 1972; the other original members also included Laurel Masse, Janis Siegel, and Alan Paul. During those first years, the quartet developed a cult following while playing in New York clubs, cut their first album, had their own television show on CBS, and toured every continent. In 1978 Ms. Masse, recovering from an injury in a car accident, decided to leave the group to pursue a solo career. As the group embarked on its fourth studio album, *Extensions*, she was replaced by Cheryl Bentyne. *Extensions* contained the Manhattan Transfer's first pop chart hit, "Twilight Zone/Twilight Tone," and the piece that has since become the group's signature song, "Birdland." In addition to becoming the most played jazz record of 1980, "Birdland" brought the Manhattan Transfer its first Grammy award and Janis Siegel a Grammy for her arrangement of the Joe Zawinul/Jon Hendricks work. The following year the Manhattan Transfer made music history by becoming the first group to win Grammys in both the pop and jazz categories in the same year, for "Boy from New York City" and "Until I Met You (Corner Pocket)," respectively. Both award-winning songs appeared on the group's fifth album, *Mecca for Moderns*. In 1982 they accepted the Grammy for best jazz vocal performance, duo or group, for their rendition of "Route 66"; the following year they won in the same category for "Why Not." The group's 1985 release, *Vocalese*, became known as its *tour de force* effort, earning twelve Grammy nominations and two Grammy awards. The 1987 recording *Brasil*, which pioneered the use of contemporary Brazilian music, was the quartet's first entire album to win a Grammy for best pop performance by a duo or group with vocal. In 1991 the Manhattan Transfer moved to Columbia Records for a two-album stint. The first, *The Off-Beat of Avenues*, was produced by Tim Hauser and marked the first

time the majority of songs were either written or co-written by Transfer members. "Sassy," with lyrics by Janis Siegel and Cheryl Bentyne and music by Ms. Siegel and Bill Bodine, won a Grammy for best contemporary jazz performance. This was followed by *The Christmas Album*, co-produced by Tim Hauser and Johnny Mandel. In 1993 the quartet performed for President and Mrs. Clinton at the Inaugural Ball. The current year brings a return to their original label, Atlantic Records, for their sixteenth album and performances on tour in America and Europe.

Abbey Lincoln



Abbey Lincoln's third album for Verve, *Devil's Got Your Tongue*, follows upon the success of her widely acclaimed recording *You Gotta Pay the Band*. The songs on *Devil's Got Your Tongue* pay homage to Ms. Lincoln's parents and affirm her own independence. The album represents another step in the career of this poet, painter, singer, actress, composer, social commentator, and enlightened missionary for the spirit—a true Renaissance woman. Born Anna Marie Wooldridge, the tenth of twelve children, she won an amateur singing contest at age nineteen and started to work professionally in 1951 under the name Anna Marie. Her 1955 debut album, *Affair . . . A Story of a Girl in Love*, was released under her new name, Abbey Lincoln. Soon Ms. Lincoln began to seek out musicians and material that gave her more substance and inner sustenance. Working with the legendary Max Roach, she released her debut record for Riverside, *That's Him!*, in 1957. Her increasingly daring collaborations with Mr. Roach led to their 1960 masterwork, the still-controversial *Freedom Now Suite* (Candid), a searing indictment of racism. In 1962 Abbey Lincoln and Max Roach were married. Also during that decade, Ms. Lincoln starred in two films, *Nothing But a Man* (1964) opposite Ivan Dixon, and *For Love of Ivy* (1968) with Sidney Poitier and Beau Bridges. Following a trip to Africa in 1973, she personally adopted the name Aminata Moseka and released a recording entitled *People in Me*. In the 1980s, Abbey Lincoln resumed her singing career in earnest, recording *Painted Lady* (Blue Marge) with Archie Shepp, *The Maestro* (Muse) with the Cedar Walton Quartet, *Talking to the Sun* (Enja) with Steve Coleman, and *Abbey Sings Billie* (Enja), her tribute to the great Billie Holiday. In 1990 Ms. Lincoln released her first Verve album, *The World Is Falling Down*, followed in 1991 by *You Gotta Pay the Band*. A PBS documentary of the same title, chronicling Abbey Lincoln's life, was telecast in February 1993.

Ahmad Jamal



Pianist, composer, and arranger Ahmad Jamal is credited with influencing generations of musicians, including Miles Davis, Gil Evans, Benny Golson, and Shirley Horn, among many others. Mr. Jamal began playing the piano at age three, joined the union at fourteen (by claiming he was sixteen), and went on his first national tour at eighteen. At twenty he formed his first trio, The Three Strings (with bass and guitar) and was signed by John Hammond for Okeh Records, a division of Columbia. Eight years later he recorded his famous album *But Not For Me*, which remained in the Top Ten of the charts for 108 consecutive weeks and has sold more than a million copies. In October 1993 he released *Live in Paris 92*, his debut recording on Verve as a leader. This trio recording also features James Cammach on bass guitar and David Bowler on drums, along with acoustic bassist Todd Coolman and drummer Gordon Lane, who sit in for Erroll Garner's "Dreamy." Other selections on the album include "Caravan," "Look for the Silver Lining," "Appreciation," and "Easy Living," as well as three compositions by Ahmad Jamal.

Joshua Redman



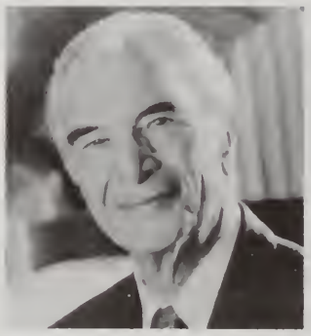
Born in 1969 in Berkeley, California, Joshua Redman began his musical training at age five, when his mother enrolled him in Indian and Indonesian music classes at the Center for World Music in Berkeley. After experimenting with recorder, guitar, and piano, Joshua eventually picked up the tenor saxophone at age ten. When he entered Berkeley High in 1983, he had the opportunity to play jazz on a more consistent basis. His academic studies came first, however, and in 1987 he entered Harvard, where he played in the school's jazz band and began listening to jazz more frequently. Graduating *summa cum laude* and Phi Beta Kappa from Harvard in 1991, he was accepted to Yale Law School. Taking a year off to relax, he went to New York, where he frequented all the jazz clubs, played jam sessions regularly, and performed occasionally as a sideman. In the fall of 1991 Joshua Redman entered the Thelonious Monk International Jazz Saxophone Competition and was selected as the winner by a distinguished panel consisting of Benny Carter, Jimmy Heath, Frank Wess, Jackie McLean, and Branford Marsalis. Since then Mr. Redman's career has advanced at a startling pace. Over the past few years he has performed and/or recorded with Elvin Jones, Charlie Haden, Jack DeJohnette, Pat Metheny, Red Rodney, Paul Motian, Roy Hargrove, John Hicks, and Joe Lovano, among others. His numerous media accolades have included being named "Best New Artist" in the 1992 *Jazz Times* readers' poll, "Hot Jazz Artist of 1993" by *Rolling Stone*, and "#1 Tenor Saxophonist (talent deserving of wider recognition)" in the 1993 *Down Beat* critics' poll. His eponymously titled first album, released in March 1993 by Warner Bros., was greeted with overwhelming critical and popular acclaim. He recently released his follow-up album, aptly entitled *Wish*, which features bassist Charlie Haden, drummer Billy Higgins, and guitarist Pat Metheny.

Marcus Roberts



Making a return Tanglewood appearance, pianist Marcus Roberts was born Marthaniel Roberts in Jacksonville, Florida. Blind since the age of four, he had his first taste of traditional music from the church, where his mother was a gospel singer. Recognizing his love of music, his parents bought him a piano, on which he began formal training at the age of twelve. Nine years of classical piano studies followed, including four years as a music major at Florida State University in Tallahassee, where he studied with Leonidus Lipovetsky. Aspiring to a career in jazz, Mr. Roberts won several local competitions before being invited by Wynton Marsalis to replace the departing Kenny Kirkland in the Marsalis band in 1985. Mr. Roberts maintained a busy touring and recording schedule with the band for six years, during which time he appeared on five of the group's albums. In 1987 he won first prize at the first Thelonious Monk International Jazz Competition. Marcus Roberts' first two recordings as a leader for RCA/Novus, *The Truth Is Spoken Here* (1989) and *Deep in the Shed* (1990), were critically acclaimed group efforts that reached No. 1 on the *Billboard* traditional jazz chart. When his third recording, *Alone with Three Giants*, a solo-piano homage to the music of Jelly Roll Morton, Duke Ellington, and Thelonious Monk, also shot to No. 1, it marked the first time an artist's first three recordings achieved that distinction. He followed it with *As Serenity Approaches*, featuring both solo and duet performances, and *Prayer for Peace*, a solo Christmas offering. Mr. Roberts' sixth recording for RCA/Novus, *If I Could Be With You*, confirms his position at the forefront of the traditional jazz scene. Produced by his longtime boardman Delfeayo Marsalis, the album includes six original Roberts compositions, six works by James P. Johnson, the father of the stride piano style, and several gospel pieces. Marcus Roberts' current and future plans include both solo-piano and group recordings, touring with his own band, and continuing his work as an educator.

Dave Brubeck



Pianist and composer Dave Brubeck has become a jazz legend. When he was first heard on recordings in 1949, his distinctive harmonic approach and daring improvisations generated excitement among critics and jazz aficionados. The Dave Brubeck Quartet with Paul Desmond became the jazz sound that identified an era, initiating the wave of popularity of jazz on college campuses in the 1950s. In 1960 the Dave Brubeck Quartet, with Paul Desmond, Eugene Wright, and Joe Morello, released their first album, *Time Out*; its singles, "Take Five" and "Blue Rondo," became the first in modern jazz to "go gold." Still touring and recording after more than fifty years in the business, Dave Brubeck recorded his newest release, *Late Night Brubeck*, live at New York's Blue Note in October 1993 for Telarc. Another current recording, *Trio Brubeck*, features him with sons Chris and Dan on the MusicMasters label. A career retrospective on Columbia/Legacy, spanning the years 1946 to 1991 and entitled *Time Signatures*, has received uniformly rave reviews. In his long career Dave Brubeck has performed for British royalty, Pope John Paul II, kings, presidents, and heads of state. His concert platforms have ranged from Carnegie Hall, to a bull ring in Mexico, to the White House, to an open air bandstand in Sri Lanka. World tours, including several for the U.S. State Department, have made Mr. Brubeck one of America's foremost goodwill ambassadors.

A pioneer in the presentation of two indigenous art forms—jazz and and modern dance—he formed a unique collaboration with the Murray Louis dance company, with which he has toured internationally. A milestone in Mr. Brubeck's career was his 1959 appearance with the New York Philharmonic under Leonard Bernstein performing and recording *Dialogues for Jazz Combo and Orchestra* composed by Mr. Brubeck's brother Howard. Combining improvised jazz with symphony scores, Mr. Brubeck continues to appear as composer-performer in concerts of his choral compositions and as soloist with orchestras. The London Symphony Orchestra honored his 70th birthday with an all-Brubeck program performed by Stephane Grappelli, four Brubeck sons, and the Dave Brubeck Quartet. That orchestra has invited Mr. Brubeck to return for his 75th birthday in December 1995.

Born in Concord, California, Dave Brubeck studied composition with famed French composer Darius Milhaud. With encouragement from Milhaud, Mr. Brubeck began composing and performing with an octet. Following a near-fatal swimming accident that incapacitated him for several months, Dave Brubeck organized a quartet with alto saxophonist Paul Desmond. From 1951 to 1968, the Dave Brubeck Quartet sold millions of records and won dozens of jazz polls. After the original quartet disbanded, Dave Brubeck toured and recorded with various musicians and led an all-Brubeck Quartet with his sons. The current quartet includes Randy Jones (drums), Jack Six (string bass), and either Bobby Militello (saxophones and flute) or Bill Smith (clarinet). Dave Brubeck appeared in the 1992 Tanglewood Jazz Festival.



Cassandra Wilson



Cassandra Wilson stretches the traditional role of the jazz singer on *Blue Light 'til Dawn*, her ninth album as a leader and her first for Blue Note. The album represents a cross-section of Ms. Wilson's musical development and includes three original compositions, her own arrangements of several songs, and interpretations of seven songs from other genres (blues, rhythm and blues, folk, and rock). The daughter of a jazz musician (guitarist and bassist Herman B. Fowlkes), Cassandra Wilson recalls hearing jazz records at her Jackson, Mississippi, home from the time she was a toddler. As she got older, she also listened to Motown and R&B, later adding blues and folk. Ms. Wilson began performing at the age of six and began writing her own songs, on the guitar, at twelve. Early on she performed solo as a folk singer/guitarist and as a singer in a blues band before returning to jazz. *Blue Light 'til Dawn* includes two blues classics by Robert Johnson, "Come On In My Kitchen" and "Hellhound On My Trail," folk selections by Joni Mitchell ("Black Crow") and Van Morrison ("Tupelo Honey"), and three R&B selections ("Children of the Night," "I Can't Stand the Rain," and "Tell Me You'll Wait for Me"). Ms. Wilson's own compositions also represent a stylistic mix, evident in the funk-rhythms of "Red Bone," the folksy blues of the title track, and the *a cappella* vocal overdubbing on "Sankofa."

The New Black Eagle Jazz Band



The New Black Eagle Jazz Band—Tony Pringle (cornet and leader), Billy Novick (clarinet and saxophone), Stan Vincent (trombone), Bob Pilsbury (piano), Peter Bullis (banjo), Eli Newberger (tuba), and "Pam" Pameijer (drums)—is at the forefront of the re-creation of non-contemporary jazz styles. Borrowing freely from all aspects of vintage jazz, the band preserves the spirit of this great musical tradition while reflecting the full range of interests of its seven members. Despite their full-time and demanding daytime commitments, which range from architecture to advertising, psychology to pediatrics, these men follow in the footsteps of the New Orleans musicians who also had day jobs and found joy in performing at night. The New Orleans tradition is also the source of much of the New Black Eagle Jazz Band's musical inspiration. Now approaching the end of their second decade together, the New Black Eagle Jazz Band has performed around the world and has made more than two dozen recordings. Many of their most memorable performances have taken place in two distinguished but very different Massachusetts venues—Boston's Symphony Hall and Hopkinton's Sticky Wicket.



Jon Faddis
Music Director,
The Carnegie Hall Jazz Band



Born in Oakland, California, in 1953, Jon Faddis began playing trumpet at age eight, inspired by an appearance by Louis Armstrong on *The Ed Sullivan Show.* Several years later his teacher introduced him to the music of Dizzy Gillespie. After his 1971 graduation from high school, Mr. Faddis joined Lionel Hampton's band as a featured soloist, touring widely and appearing on a Canadian television special. That same year Mr. Faddis began a four-year stint performing regular sessions in New York with the Thad Jones/Mel Lewis Big Band. He also toured abroad with Charles Mingus' small group and recorded on the Pablo label with Dizzy Gillespie and Oscar Peterson. Other highlights of this period included substituting for an ailing Roy Eldridge in an all-star concert led by Charles Mingus at New York's Philharmonic Hall, a Carnegie Hall performance with Sarah Vaughan, two years attendance at Dick Gibson's annual Colorado Jazz party, and appearances at Radio City Music Hall and at festivals. At the age of twenty, Jon Faddis became a studio musician, an experience that exposed him to a diverse spectrum of music. His distinctive trumpet voice can be heard on albums by Duke Ellington, the Rolling Stones, Frank Sinatra, Kool and the Gang, Luther Vandross, Quincy Jones, Billy Joel, and Stanley Clarke, among others. Within a year he left the studio life and entered the club scene with a working group that included saxophonist Greg Osby and pianist James Williams. In 1987 Mr. Faddis organized and rehearsed Dizzy Gillespie's big band to celebrate the legendary bebopper's 70th birthday on tour here and abroad. A featured soloist in that ensemble, Mr. Faddis later served as musical director of Dizzy's United Nation Orchestra, another international touring all-star group formed in 1989. His latest album, *Hornucopia*, follows *Into the Faddisphere*, both on Epic. His discography includes *Legacy* (Concord Jazz), *Youngblood* (Pablo), and *Good and Plenty* (Buddha) as a leader under his own name. He has been co-billed on recordings with Oscar Peterson, Billy Harper, and Clark Terry, and has been featured sideman and soloist on recordings with Charles Mingus, Milt Jackson, the Illinois Jacquet Big Band, and Dizzy Gillespie.

In December 1991 Carnegie Hall announced the formation of the Carnegie Hall Jazz Band, with Jon Faddis as its music director, and the Hall's commitment to present the band in an annual series of concerts to be produced by George Wein and Festival Productions, Inc. The band made its debut on October 22, 1992, and in the succeeding three concerts that season, which included tributes to Miles Davis and Erroll Garner, played to packed houses. The 1993-94 season included concerts entitled "Benny Goodman Revisited," "The Classic Song," "The Blues in Jazz," and "The New Legacy." During the 1994-95 season, Jon Faddis will again lead the band in four concerts: "Count Basie: 1936-1994," "Women in Jazz," "A Trumpet Tribute" (to Clark Terry during his 75th birthday year), and "Works in Progress," featuring new compositions by members of the Carnegie Hall Jazz Band.